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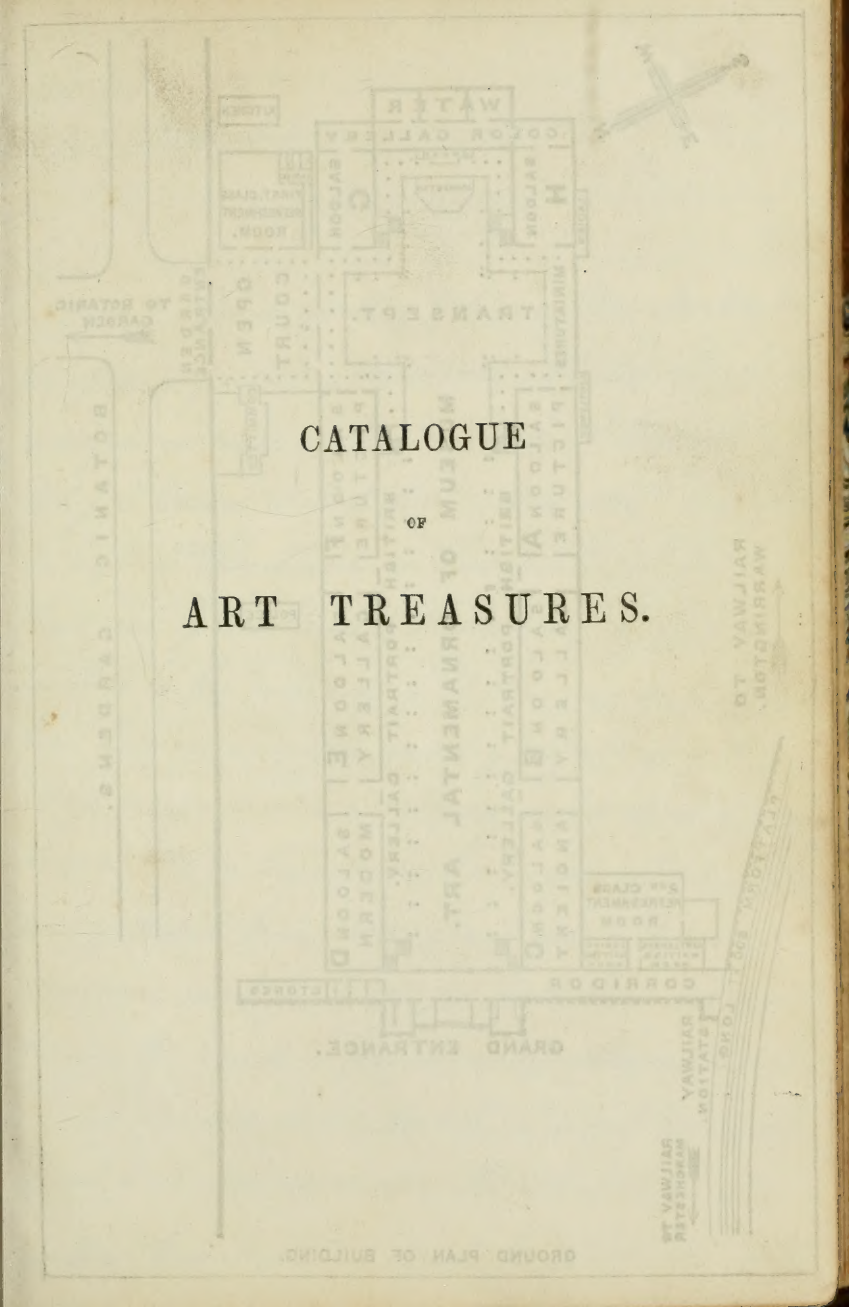
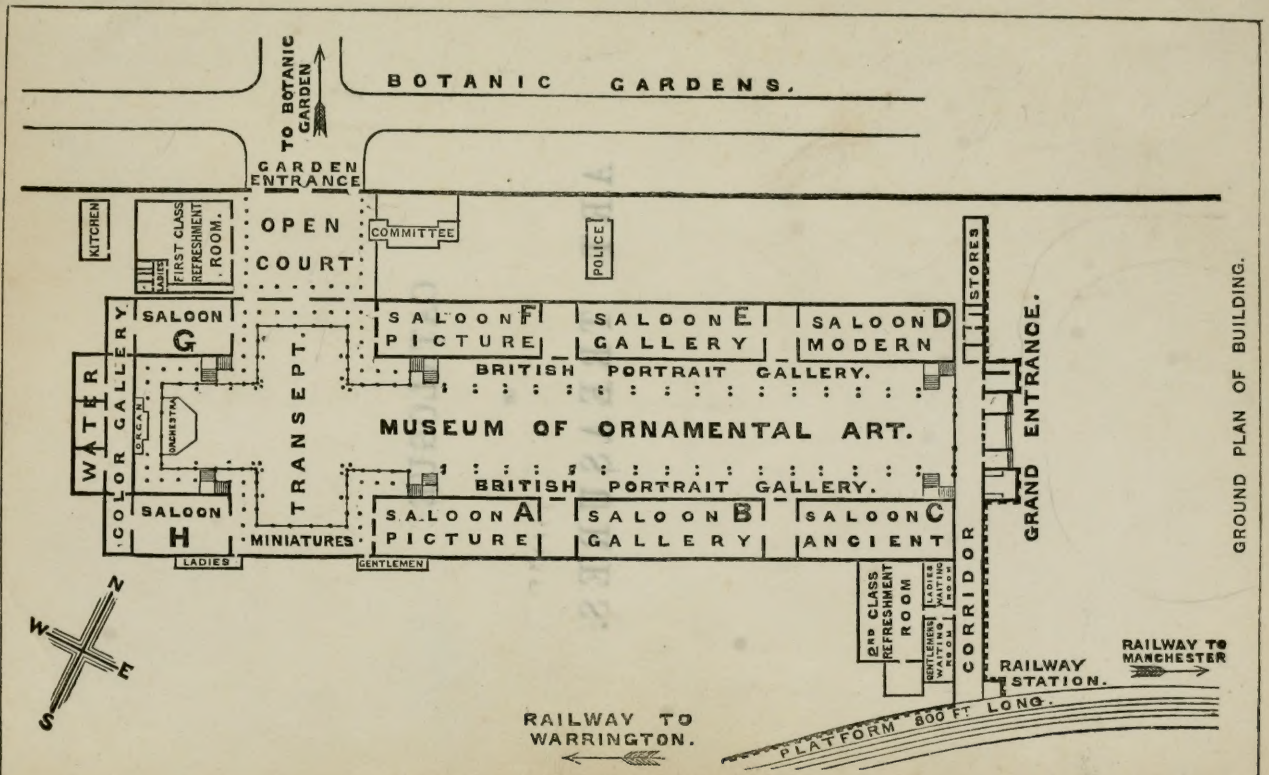
1857

CATALOGUE

OF

ART TREASURES.





GROUND PLAN OF BUILDING.

Exhibition of Art Treasures

Manchester.

At a meeting held in Manchester in the spring of 1856 which was attended by about a dozen or more of practical men of business. Mr. J. C. Deane stated the "reason why" there should be held in Manchester an Exhibition of the Art Treasures of the United Kingdom. He told his auditors on the authority of Dr. Waagen and others that there were in this country objects of art which exceeded in interest and value those of any other nation in the world: that while other countries had gathered their works of art into national museums and galleries, our best treasures of art were in the hands of private and wealthy individuals.

It was also stated that the owners of these works of art had always shown the utmost liberality in lending their treasured objects for exhibition: and

after further discussion — on the 28th of March 1856. it was resolved that an Exhibition of the Art Treasures of the United Kingdom should be held in Manchester in 1857. The scheme was laid before the Prince Consort. by the High Sheriff of Lancashire, the Mayor of Manchester. Sir John Potter. Mr. Thomas Bazley. Mr. Thomas Fairbairn. and Mr Heron the Town Clerk: and his Royal Highness expressed his warm approval of the proposed Exhibition.

With the exception of the metropolis. Manchester. of all places in Great Britain appears to be the most suited for an Exhibition of this kind: situated as it is in the centre of the King dom, in the midst of a dense population, and with every facility for railway communication.

Having decided upon holding the Exhibition money was necessary for carrying it into execution. but that was soon forthcoming: the list of subscribers to the guarantee fund contains the names of thirty-two gentlemen for £1000 each. and sixty gentlemen for £500 each: (including the Lord Mayor of London (Mr Alderman Salomons) for £500). making the

that sum guaranteed £12,000. The next step was to find a site suitable for the purpose, and the necessary buildings erected to be ready for the opening in May 1887, a year & three months hence, time about two miles from the centre of the town, & completely out of the influence of that smoke cloud which hovers daily over the vast town. The residence, too, of the working man is exempt from the influence in more than one way from the exhibition. The ground is admirably adapted for the purpose. The Canal on the North side will convey the heavy goods from the Lancaster Canal & the Midland Railway Co. will have a goods station. The Canal & Railway will bring the visitors from the North & South. There is a part of the Canal Company's property which does not require to be used in the exhibition.

On the north side of the exhibition will be gardens, which may be entered from the Exhibition.

There are besides two very excellent parks in connection with the Exhibition — one is the Low

Glen Road, near the junction of the Stretford and the Chester Road: and the other a short street from the Stretford Road, between Old Trafford House and Lun Glen.

At a meeting of the general Council of subscribers to the guarantee fund within Manchester, in June 1850. the designs for the building by Messrs C.J. Young and Co of Edinburgh were selected and the contract for the building intrusted to them at our estimated price of £23,500. the building to be delivered to the Committee on the 1st of Jan 7 1857.

The Council decided to give 50 guineas to seven in portions, as an acknowledgement to the gentlemen who had sent the best designs: and the seven gentlemen were invited out of about Fifty to receive 20 guineas each — Messrs Lee, Manchester: Mr Corbusier London: Mr Ruben Newcastle upon Tyne: Messrs Holden & Son Manchester: and Messrs Bagley, Sons, and Hull Manchester. — Mr Owen Jones declined to receive his 20 guineas but the other gentlemen accepted theirs.

CATALOGUE

OF THE

ART TREASURES

OF THE

UNITED KINGDOM.

COLLECTED AT

MANCHESTER IN 1857.

N
7126
1857

PRICE ONE SHILLING.

BRADBURY AND EVANS,
PRINTERS TO THE MANCHESTER ART TREASURES EXHIBITION,
WHITEFRIARS, LONDON.

THE J. PAUL GETTY MUSEUM LIBRARY

The interesting ceremony of cutting the
first pillar took place on the 14th of January 1857,
in the presence of the executive committee and a num-
ber of subscribers to the guarantee fund. It was performed
by Mr. Thomas Fairbairn, Chairman of the
Executive Committee. The pillar of which the first stone
was laid will be the middle one of seven, seven also on the
south side of the building, that towards the railway;
and the one is so constructed that, while affording
means for a longitudinal iron, it also forms part of a
drain pipe, into which rain water from the roof
will fall, water descending through the pillars, which
will be rotten. The trowel used on the occasion
is of oxydised silver, fluted at the end. The
handle is composed of a corinthian
capital, three miniature Salvettes, (trowels) the
arms of Scotland, Lancaster, and Manchester: ter-
minating in Greek scrolls, upon which the name of
Thomas Fairbairn Esq.r enamelled in sand the colours,
on a plate of fine gold. The whole is surmounted by a
round shield bearing the arms of Manchester, also
enamelled in fine gold. The blade is ornamented
with Greek scrolls, in which are inscribed the names

of the Exhibition Committee &c — The Mayor of Manchester, James Watts: Thomas Weston: Joseph Heron: Edmund Potter: Sigismund Stern: and Thos. G. Jevons - Gov't Commissioner. The centre panel bearing the following inscription is also richly gilt.

Erected
to
Thomas Fairbairn Esq.
Chairman
of the executive Committee
to carry into
The Exhibition of Art Treasures
of the United Kingdom
Manchester
1857
Sam.
C. L. Young, and Co.
Engineers & Contractors
For the building
To commemorate
the laying of
its first pillar
1856

Having thus given a short account of the ruin and origin of the proposed Exhibition of Art Treasures. I will now attempt to give a brief description of the building erected to receive them.

The building (as will be seen by referring to a plan at the commencement of the Catalogue).

is in its external form a parallelogram 150 feet
in length and 24 feet in width, in connection with
the offices, an area of 5000 square yards, is covered
more than three acres. The building consists of a
central nave, and two side aisles, covered by
three roofs running east and west.

Viewed externally, the east façade presents
three semicircular arched projections or towers in
connection with the buildings. The centre one covers the nave
or great hall, and the two side ones, the entrance halls.

The façade is formed of white relieved with red
bricks. All the arches are filled in at the upper part
with ornamental pantent windows: and over
the central window are the words "Exhibition of the
Treasures of the United Kingdom."

The building is extended on the west by two wings
corresponding in style of construction to the façade
itself. The south wing 90 feet in length is used as
offices and mineral offices: and the north wing of 100
feet forms a corridor connected with the platform on the
railway: thus presenting a front of 440 feet in length.

The eastern façade of the building is nine feet wide:
and the views are principally occupied with wheat
of the several countries. The semicircular ends are

covered with concrete and open to the sky at present, when steps take the place given. Entering the building it will be seen that the arches which cover the aisles and central hall, spring from very slender columns and consist of very neat ribbed, and from the points of light and iron girders, which rest upon these columns, the roof is supported. Steps go up at the end of the aisles to the gallery.

Under the arches, running longitudinally along the aisles, is a row of iron columns supporting a wooden gallery, and between the columns which would form the basement in the arrangement of the rest. The floor of the central hall is 30 feet and a space of 15 feet on the east and west of the exhibition space is left for the central hall.

The other galleries of each side are constructed in a similar manner with the exception that the galleries on the east and west are not seen to rest upon columns as in the case of the Great Hall.

The length of the Great Hall is 432 feet and its extreme width is 264 feet. The north and south transepts, similarly constructed to the Great

ADVERTISEMENT.

THE Works of Art contained in this Exhibition are divided into the following sections, viz.:—

1. PAINTINGS BY ANCIENT MASTERS.
2. PAINTINGS BY MODERN MASTERS.
3. BRITISH PORTRAIT GALLERY.
4. COLLECTION OF HISTORICAL MINIATURES.
5. MUSEUM OF ORNAMENTAL ART.
6. SCULPTURE.
7. WATER-COLOUR DRAWINGS.
8. ORIGINAL DRAWINGS AND SKETCHES BY THE OLD MASTERS.
9. ENGRAVINGS.
10. PHOTOGRAPHS.

1. The FIRST DIVISION, comprising the WORKS OF THE ANCIENT MASTERS, is contained in Saloons A, B, and C, on the south side of the building; commences at the end of the South Gallery, adjoining to the Transept, and proceeds in chronological order towards the Grand Entrance. The Division is continued in the south side of the Clock Gallery, in the passage leading to the Railway Corridor, and is completed in Saloon H, which also contains the contribution of the Marquis of Hertford. This part of the Exhibition, with the arrangement of the pictures therein, and the compilation of the catalogue thereof, has been placed under the superintendence of George Scharf, Esq., Jun., F.S.A.

2. The Second Division, comprising the Works of Modern Masters, is contained in Saloons D, E, F, the intervening vestibules, and is continued in the Clock Gallery, north side. The arrangement of the Second Division has been entrusted to A. L. Egg, Esq., A.R.A.

3. The Gallery of British Portraits on each side of the Central Hall has been entirely collected and arranged by Peter Cunningham, Esq., F.S.A.

4. The Historical Miniatures in the South Transept Gallery have been collected by the same gentleman.

5. The Museum of Ornamental Art occupies the Central Hall. This department has been arranged, and the materials of the catalogue furnished, by J. B. Waring, Esq., assisted by Messrs. Redford, Dudley, and Chaffers.

The Meyrick or Goodrich Court Collection of Armour (part of the Museum) extends nearly to the Transept, and has been arranged under the direction of J. R. Planché, Esq., to whom the Executive Committee are indebted for the general description of this part of the Exhibition.

The collection of Indian and Chinese Tapestry, Furniture, and works of Decorative Art, &c., contributed by Her Majesty the Queen, the Honourable East India Company, and many private contributors, (also a part of the Museum) is in Saloon G, at the upper end of the North Transept. Dr. Royle, of the East India House, has arranged and furnished the general description of the contents of this Saloon.

degree character. The same style of decoration
prevails in the galleries of the north side, devoted
to modern paintings. Some idea of the extent of
these galleries may be formed from the fact that
the quantity of canvas and linen, &c. &c., put upon
the walls would if spread out cover an area of
nearly thirty acres. These rooms with the excep-
tion of the semicircular ends, were hung and
decorated by Messrs Wilson, Sillitoe & Co. Manchester

The Outer Cloister Gallery which runs transversely
across the western extremity of the building is
the most charming room of the kind that could
be constructed. It is 220 feet in length by 24 feet
in width, and is lighted in the same manner as
the other galleries. The walls are of a cream
tint, with Etruscan border near the floor, and
another from which the arched roof springs, the
intervening colour a rich encaustic red & black.

The arched roof is divided into panels of cream
colour, relieved by "ogives" of Etruscan grey and stone
colour. — The iron rods and construction of the
roof being shown in bronze and gold. There are
two smaller galleries connected with this, one of

6. The SCULPTURE has been arranged by Mr. Dudley.

7. The WATER-COLOUR GALLERY, in three rooms behind the Orchestra, has been collected and arranged by Edward Holmes, Esq., M.A. The works of deceased Masters are in the two lesser rooms:—those of living Masters in the Long Gallery.

8, 9. The ORIGINAL DRAWINGS AND ENGRAVINGS have been collected and arranged in chronological order, and the catalogue (a separate publication) compiled by Mr. Scharf and Mr. Holmes.

10. The Photographs have been collected and arranged by Philip H. Delamotte, Esq.

ART TREASURES EXHIBITION, MANCHESTER,

20*th May*, 1857.

Ancient Masters 1123
Modern Painters
British Artists
Water Colours 959
Miniatures, Enamels &c. 56
Drawings & Sketches by the Old Masters
Line Engravings
Etchings
Mezzotinto Engravings 110
Wood
Lithographic
Photographic
Sculpture 130
5715

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which is occupied by Turner drawings. the decorations being similar in their character.

The next court to notice is the Oriental court, in which Lord Hardinge of the East India House has arranged a valuable collection of Indian, Persian, and Chinese articles, lent for the committee by the manufacturers, and the East India Company. [illegible] the court, the color of the walls is dove gray with a small unobtrusive pattern around. It matches finely with Oriental character. The roof of the court, and a number of panels and pendant ornaments are gracefully decked from it, which serve down the colors of the rest but [illegible] of broad gilding that [illegible] walls. The [illegible] are [illegible] with the finer courts. Similar decorations to that of the Water Colour Department [illegible] the [illegible] ties of crimson, and [illegible]

There is no department of the exhibition — and that by no means an inconsiderable one — where a more different style of decoration will

to [illegible] overall — but [illegible] the refreshment
rooms. The decorations here consist of panels on
the walls filled with charming landscapes,
[illegible] flowers, birds of rich plumage, [illegible] ornaments
and pictures-que scenery. These pictures are joined
by [illegible] which, we need hardly say,
are of French design. The different views in
landscapes are framed into panels by columns
and trellis work. It is a style of decoration
admirably adapted for the purpose to which
it is intended. The ceiling of the chamber is
Moresque in its character, the prevailing colors
being yellow, maroon, & citron. The cornice
& the [illegible] is bronze and gold; and taken together
the apartment is one highly creditable to the
taste; and it can hardly fail to make the
world — if an entertainment one necessary —
is a matter that the refreshments published
shall be every way worthy of the elegant saloon
this places at his disposal. I've and several
persons complain that the charges for refreshments

were very high, but I cannot vouch for the truth of the statement as I did not take up any time with [illegible] in the exhibition nearly 20 hours time the three days I was there: yet I walked through the rooms once or twice, and a bustling scene it was almost all the tables being full, and waiters hurrying here and there in answer to the numerous calls from the visitors, who, after a brief study of the beauties of Art, were busy discussing the merits of a plate of roast beef or a bottle of stout.

The Treasures of Art in the Building.

Under the head of "Art Treasures" there were to be included works of the old masters (artists A.B.C. and H.I. commencing with the earliest [illegible] that could be procured. There were to be also [illegible] which had been made in the art from the rude forms of the earliest masters — the ancient pictures and rude outlines of saints, and martyrs, — landscapes without perspective — to the time when Titian, and Correggio, and Rubens, and the great masters of Florence and Rome

produced their imperishable works; on through those dark ages to a later period, when the artists of the 15th century combined the charms of poetry with the severity and truth of nature. Having been shown the early progress of the Italian masters, we are next led to contemplate the beauties which are to be found in the modern schools of art.

The Gallery of Modern Painters (salons D. E. F.) under the able superintendance of Mrs. Jameson, is in this respect one of the most valuable and instructive which has ever been formed. It is divided into three saloons, two of which are devoted to the works of deceased masters, in which the pictures are numbered, as far as possible, in chronological order; and the third is enriched by specimens by living artists. In the black gallery are seen some specimens by continental artists, and some works by Lawrence, Prince Hoare and others. In the three saloons are to be found some of the finest specimens of

Hogarth, Reynolds, Gibson, Gainsborough, West, Lawrence, Wilkie, Martin, Turner &c Together, with every British artist of eminence in his profession.

Corridors between the two galleries & rooms in some of which connecting link between the old & modern masters, & a gallery of Portraits, and the Museum of Art, which no one can contemplate without feelings of the deepest interest. Here warriors and statesmen look down from their canvas, and the court beauties of Charles's smile in a spectacle as unique as it is interesting. Richard II. looks down from his Jerusalem chamber portrait upon exiled Mowbray & Bolingbroke who left Gaunt & just in at the field near Coventry; Elizabeth, almost buried in her starched ruff, and immediately by Essex and Hatton. See within the shrouded case of gold, and set with precious stones, which she gave to the Mayor and Corporation of Norwich. Cromwell lives again as we behold the helm in his gold watch and buckles and the shirt which he wore on the

memorials of the revolution. Cromwell, and Hambden, and Pym, and other men of the commonwealth, took action on the regalia of sovereignty which they thought it was in vain for ever to destroy. Walpole's eye grows brighter as he gazes upon the arms of cuirasses and iron casings which are scattered before him. The enamelled beauties of Charles's court look more luminous as they appear to recognise their fans, their loving cups, and the jewelled treasures of their boudoirs, which are to be found in the cases by your side. Then there is the famous sculpture chasing, with its curious specimens of Mexican and Peruvian metal work, and curious furniture; some articles from the Bernal collection from Marlborough House; and a vast number of articles from the Soulth Kensington. There is a case filled with gold plate from the Royal collections; there is the famous cup of Benvenuto Cellini, from Lyme, and the crozier of William of Wykeham from Christchurch Oxford. There are cases of arms, of enamels of rare value, of porcelain, of ivories, of fabrics, and of laces. There is the world famous lace collection of ivories, and the valuable armour from Goodrich Court. The

Museum of Art is in visit or exhibition. Such would be more a visit from Misbach, and would repay hours and days of careful and attentive study. I was much pleased with this part of the Exhibition.

The Water Colour Galleries are filled with the finest specimens of art; and one might linger hours in examining the beauties of Turner, Fitzmole, Cox, Fielding, Roberts, Hunt, Callcott, Prout, or in contemplating the earliest of water colours by the venerable Paul Sandby, the founder of British water colour drawing. The Cartoons and Drawings are next to be visited, but must not be dwelled. Then there is the Gallery devoted to the fascinating art of the Photographer. This collection of photographs is placed in the Gallery at the west end of the building and the specimens have been selected with great care, and at immense trouble, by M.r De la Motte, of Jesus College. The largest contributors in this, as in many other departments are her Majesty and the Prince Consort.

On your right leads immediately to the Nubian, enabling the visitor to step from all that is exquisite in art to all that is beautiful in Nature. Though I did not pay them a visit, being more interested in examining the beauties of art more collected in the building, I endeavoured to give a description of

The Opening of the Art Treasures Exhibition.

Before commencing with the "Art Treasures" I will attempt to give a brief sketch of the circumstances connected with the opening the Exhibition.

"That an Exhibition be opened" were the words, which, uttered by Prince Albert, have given to Manchester — the first city in the empire in regard to its manufactures and commerce, and the second in regard to population — an exhibition of its own. Manchester is now placed on a footing of equality with cities with York, Dublin, New York, Paris and Berlin in which industrial exhibitions have been held.

On Tuesday morning the 5th of May 1857 Manchester was all excitement. Men who for years had been accustomed to shave with boiling water, for once consented to lather their beard with ordinary cold water. Delicate ladies made themselves ill by rising by breakfasting at 6 o'clock. Perhaps the first human beings who made their appearance in this eventful day were those who covered at daybreak on the housetops listening to coming noises and watching the immense clouds from which the rays and beams were to arise and shutter. Then the

PAINTINGS BY ANCIENT MASTERS.

SALOONS A, B, C, AND H.

THE Greeks, who had in classic times produced such noble works as the sculptures of the Parthenon, the Niobe, the Laocoon, and the paintings of Polygnotus and Apelles, were about A.D. 1000 reduced to a miserable state of artistic incapacity. Nor were the Romans any better; they who had in former times plundered and collected Art without ever having been able to produce it, seemed at this period also to have lost all interest in it, except where it ministered to the vanity and glory of their rulers. The Church, alone, seemed to employ Art for its own sake; and in this way many traditional representations have been preserved.

Two other nations deserve notice whilst considering the state of Art at this period, since, although called barbaric, and at no period remarkably elevated, they never sunk so low as the two celebrated races first mentioned, but they exercised a considerable influence on the weakened state of Art in other countries.

One nation was the Persian, the other the Saracens or Moors, a people always advancing westward, and who had, before the date we have started from, possessed themselves of nearly all the shores of the Mediterranean. With the Greeks themselves we have comparatively very little to do; but the workmen they sent forth to Ravenna and Sicily left a deep impression on the subsequent character of Italian Art.

Constantinople, or *Byzantium*, as it was also styled, was the fountain-head of all these peculiarities. The Roman magnates who had deserted the banks of the Tiber for the shores of the Bosphorus, soon became imbued with the tastes of an Oriental city; and as Constantinople maintained frequent intercourse with Persia, a connection in matters of Art became strikingly perceptible. Justinian made a special treaty with the Shah of Persia. At Constantinople a Palace was erected in exact imitation of one of the Mahometan residences on the banks of the Tigris. When the Romano-Byzantine Emperor instituted a chief governor or Exarch resident at Ravenna, a city well situated on the shores of the Adriatic for communication with Greece itself, a certain occupation for Art naturally arose there, and it is to the walls of the Palaces and Baptistery of Ravenna that we must look for some of the most striking and characteristic illustrations of Byzantine art in Italy. The employment of Mosaics may be regarded as very characteristic of this period. Mosaic work is undoubtedly of Oriental origin. It was employed much by the ancient Greeks and Romans, and to the imperishability of the process may be attributed the preservation of many fine antique compositions, discovered at Pompeii and Herculaneum. A small specimen of Pictorial Mosaic may be seen in the west wall of Saloon A. No. 23 A.

The Byzantine, with its Oriental influences, forms one of the two great divisions of Art which existed at that time in Europe. The other was the Frankish or Carlovingian, in which, to judge from the paintings in manuscripts, more common materials were employed. Silver was frequently blended with gold, and more earthy colours made use of. Red, white, and black were very common. Byzantine Art has, with the tradition of the Greek service to Russia, been handed down unchanged from the earliest period to the present day, where it still remains in precisely the same form with all its faults, peculiarities, and inscriptions. See Nos. 22 and 23 in Saloon A. These forms were also carried in a westerly course north of the Alps, and manifested themselves very powerfully in the earliest Art of Germany.

In Italy itself these conditions were greatly modified by the importation of ancient Greek sculptures of the finest periods of Art, which were diligently studied by the Pisani in the Thirteenth Century. Whereas, on the contrary, in Greece and Russia also, everything was preserved with a Chinese-like tenacity.

We have now to consider one of the leading features of the early Christian Art of Italy and Byzantium. All subjects are painted on a flat gold ground, which gives, when viewed in certain lights, a peculiarly sombre effect to the rest painted in colours.

In ancient times it was a great honour to have a portrait painted on a circular golden

shield, and suspended in temples and public places. Greek inscriptions decreeing these honours are still in existence. The distinction was generally reserved for heroes or those who had publicly served their country.

The value of gold as an honour-giving material was fully recognised by these nations, and, in process of time, from the head being painted on a circular gold shield, the shield itself became attached to the figure round the head alone, especially in full-length personages. Hence the circular plate glory, or *nimbus* as it is called. Nor was the nimbus confined to Christian Art alone, it frequently appears in Pagan Pictures, especially those discovered at Herculaneum and Pompeii. This peculiar form of glory will be clearly seen in all the paintings on the extreme West Wall of Saloon A., and among the works of Angelico da Fiesole.

These little disks were also employed by the sculptors, who attached them like flat hats to the heads of their statues as a mark of distinction and sanctity, although in earlier times sculptors had employed the same kind of plates over their statues to protect them from rain in the open air or against the ordure of birds.

Such a protection was called *Meniscus*. The painters seeing the effect of these plates on the statues imitated them in actual perspective in their pictures, instead of keeping them flat and perfectly round, as in the works of Giotto and Cimabue. The next change in the representation of the glory or nimbus was to define it merely with a line or thread of gold, sometimes quite round, sometimes as a small disk in correct perspective. Occasionally, as in the works of Lippi, the space within the ring was delicately dotted with gold. These peculiarities are best illustrated in the western end of South Wall, Saloon A.

In scenes representing the interior of a room the entire surface of the picture was painted, but a flat gold surface generally indicated the open air. Thus trees are very commonly painted on a gold ground.

Gradually the effect of sky and clouds was imitated, and gold retained only upon the borders of the dresses or to mark the actual material, whether of the goldsmith or embroiderer, as in the large picture by Crivelli, No. 80, on the South Wall.

Raphael gilded the borders of his dresses in the first fresco he painted in the Vatican, A.D. 1508.

The Germans rarely marked the nimbus.

Correggio seems to have been the first who devised the beautiful idea of a pale light issuing from the head without outline or division into rays.

Michel Angelo rarely employed any distinction round his heads.

Titian and Tintoretto occasionally painted large yellow masses of rays radiating to a considerable distance round the head.

In the early paintings of Cimabue and Duccio of Siena, figures were painted without shadows cast from them; draperies were shaded in self-colours, that is to say, pink with crimson, blue with a deeper blue, and so on. The eyes were always peculiarly long and almond-shaped, but set straighter in the head than the Chinese, which they otherwise resemble. At the beginning of the 15th century a great change occurred in Italian Art. Masaccio, an inborn genius, first observed and pourtrayed the gradations and masses of shadow; with him dramatic expression and bold relief of objects were paramount considerations. So excellent were his works in the Brancacci chapel of the Church of the Carmine at Florence, that both Michel Angelo and Raphael studied them at a subsequent period.

In North Italy, especially at Padua, in the schools of Squarcione and Mantegna, a profound study of the antique sculpture and treatment of subjects produced an immediate effect of pedantry and occasional distortion; but it led the way to the adoption of sounder principles based on nature in the succeeding Art-generation, and Verocchio and Perugino, with Leonardo da Vinci and Ghirlandajo, prepared the way for the excellencies of Michel Angelo, Fra Bartolommeo, and Raphael, whose mental attainments combined with the most perfect command of execution have never been surpassed in the world of Art. Colour at the same period was raised to the highest pitch of excellence in Venice by Giorgione and Titian, whilst Francia in Bologna had been fulfilling his mission as a painter in a peculiar but beautifully different phase of religious enthusiasm. Albert Durer, in Germany, was at this time producing his multiform works, which he disseminated actively by his practice with the burin and graver. He was the inventor of etching, and wrought

them were still up when I visited Manchester in July.

Before o'clock Union jacks, and great banners each large enough to have served as the curtain of a minor theatre, were dancing down and from the lamp-posts of the principal streets, and an unwonted excitement was observed in the air. Suddenly determined upon on this day the mills and factories closed for a season: the looms ceased their clatter: and even every familiar odour and dust-cloud were gone, with thousands and tens of thousands of men, women, and children in all the courts that thronged the streets and in their places in the evening arose a clamour like the Prince Consort on his triumphal way. Cannons raised their noisy throats to welcome the Prince Consort & the "Ist Seasons". Everywhere "Ave" reigned supreme, and was seen with the most ominous air. There were the blaze of bonfires, being a manner like a Christmas eve, with candles burning, drums beat and fifes blown in the air

as the vehicles rattled through the streets.

A coal waggon went majestically past with a black jack planted in the midst of its jet black load, and the railway barrels were rolled along in a manifold, ebony hoisted barrels and buttons gave the waggon of its covered top. It is wonderful how the London & Manchester carriage itself in Hyde. One of the most incidents in the procession of the day was when the Stephenson received a cheer, and the young Lady Constance Grosvenor, seeing the gentleman under the name of the locomotive, bowing & acknowledging the cheers in the most graceful manner.

The engineers followed the procession as it passed in the same pieces of orange peel and other refuse which littered the ranks. After some trouble at last everything was prepared for the trial, and the patience of the multitude was rewarded by seeing the Engine under steam with a feathered plume, which, fixed to the funnel, adorned the crowd & the skin, and with them continuous cheering with the same alacrity as a rapid of water over a midnight assembly of cats.

The time fixed for the arrival of the Prince Consort at the Exhibition was two o'clock, but the streets were filled with people long before. They took up their posts on every possible stone — in every available spot — and stood with their hands in their pockets, watching the carriages, breathing, and eating, after the manner of people who had to wait for the Thousand Exhibition. That settled most them. Ever made to "meet" the times. The excited inhabitants of several townships had mounted their roofs and transparencies adorned with many paintings of the Exhibition building, and "Ho! Treasures" cake was announced at threepence per lot. In the Strand Road, which is the nearest thoroughfare to the Hot Treasures Palace, was a double line of human beings crushing about on a walking pace. The very lamp almost invisible with the crowds clustering there. Men and women moved about, rubbing their eyes and wiping their faces, all evidently unused to hot weather and heat on the Prince's day. Praise God Barebone every house was crowded with persons on the leads, over the low windows of the little villas and over the walls of the small gardens in front, were heads piled up one above another, watching the multitude.

in the road. Even houses to let had been leased for the day, and were inhabited by speculators. Carts had been placed in openings by the road side, and in them were "lots" of men, women, and children, packed as closely as if they had been bid in a bundle. The omnibuses, too — those immense houses of vehicles, that will hold more persons than an Irish lodging house — were drawn up by the road side, the fine horses being unlit, and for the moment caring nothing for the thirty "outsides" and seventeen "insides" whom they had dragged from Market Street.

His Royal Highness left Aldershott Hall, Sir James Watt, Bart. of Manchester, at 9 o'clock and was accompanied by his suite, consisting in part of the carriages, which had arrived from London, a distance of thirty miles. The Mayor of Aldershott boarded the Royal carriage in his own chariot, and on each side of the Royal carriage the 7th Lancers guards, followed the cortege. The cortege had a front of six, a distance of about a mile was lined on both sides by cavalry of all arms, and trumpet and music in the air, and humble in the declination — were

upon plates of iron. He was a great mechanician, painted fine portraits, wrote upon Art, and was the Leonardo da Vinci of Germany.

Perhaps the most original of all Raphael's contemporaries, and the greatest, if measured by excellence and success in what he had proposed to himself to perform, was Correggio. He, at Parma, astonished the world by his bold fore-shortenings, his vigorous conceptions, his unapproachable grace, delicate softness of colour, and, above all, by a breadth of light which, although dimly hinted at previously by Masaccio and Melozzo da Forlì, now burst forth with a power and perfection which no succeeding artist has been able to excel. The successors of these great luminaries of Italian Art lost sight of the first objects of their calling, namely devotion and truth to nature. They sought merely to parade their Art and display their mechanical skill which had been almost forced upon them in academies. Simpering Madonnas, gaudy colours and saints looking out of the picture towards the spectator for sympathy, pervade nearly all their works; in short, a want of earnestness and the merest forms of acting characterise the productions of the decadence. But from this, to a certain extent, the school of the Carracci, including the best works of Guido and Domenichino, must be made an exception, since, although cold and classical in conception, they were not executed without a close reference to nature, and some passages in the pictures of Domenichino especially, display a very deep feeling and strong perception of the workings of the human heart. Many of his finest works being executed in fresco cannot be seen in this country, except by the means of engravings; but his dramatic power, his technical skill, his fine draperies, and fidelity to nature in many instances tend to place him highest of all among the successors and imitators of Raphael and his school.

One or two terms that occur in the Catalogue might here find an acceptable explanation.

DIPTYCH.—An altar-piece, generally small, made in two leaves so as to close face to face, like the cover of a book. The name derived from Δις (dis) twice, and Πτυξ, Πτυχος (Ptychos) a fold or leaf.

TRIPTYCH.—An altar-piece, composed of three parts; the centre generally large and either square or pointed, with a leaf or door at each side, made with hinges to close in front and join in the middle. The name derived from Τρεις (Treis) three, and Πτυξ, Πτυχος (Ptychos), a fold or leaf.

PREDELLA.—A name given to a small step upon the altar, supporting the altar-piece, and usually decorated with small pictures in panels or otherwise. The paintings by Perugino and Raphael, Nos. 83—87, 137, &c., are examples of compartments from a Predella.

PIETÀ.—A name given to representations of the dead Saviour mourned by the Virgin, with or without angels and holy persons. It is to be distinguished from the entombment, where the body is either being carried to, or rests supported on the edge of the tomb.

SACRA CONVERSAZIONE.—An ideal assemblage of saints grouped round the Madonna and Child, irrespective of chronological considerations. Many of Raphael's most beautiful works are of this nature.

THE VISITATION.—The meeting between Mary and Elizabeth.

THE DEPOSITION.—The taking down from the Cross, in which the event is treated historically, and part, at least, of the Cross introduced.

A SILENTIUM.—A Holy Family, in which the Infant Saviour is asleep, and the Virgin by a finger to the lip imposes silence on the little St. John.

"ECCE HOMO"—Behold the Man. The figure of the Saviour crowned with thorns, and holding the reed as he appeared before the multitude. Pilate and the Jews generally form a group round him, but the solitary figure, or Pilate alone with him, equally constitutes the "Ecce Homo."

RIPOSO.—A representation of the Holy Family *resting* during their Flight into Egypt. The group is generally placed under a tree; sometimes angels bend down the branches and, plucking the fruit, offer it to the Infant Saviour. In later times the Virgin is employed in some domestic occupation. A piece of tapestry in the present Exhibition displays the Holy Family engaged in washing linen and angels assisting them to hang the clothes on the branches. The whole subject nevertheless forms a "Riposo."

"NOLI ME TANGERE."—The Magdalen on her knees in the Garden, recognising the Saviour.

FRESCO-PAINTING.—When the colours are actually laid on the coat of plaster whilst still moist. In process of drying a chemical action takes place, and the colours become incorporated with the plaster and present a surface as hard as enamel, perfectly impervious to water.

TEMPERA.—Painting where the colours are mixed with water alone, having a little glue or yolk of egg to fix them. The same process as modern scene-painters employ.

ENCAUSTIC.—Where the colours are mixed with wax, and the surface finally smoothened with a hot iron.

MOSAIC.—Pictorial representations produced by the fitting together of numerous small pieces of stone and glass of various colours, as stitches of different colours are used in worsted-work, sometimes coated with gold and silver.

SALOON A, nearest to the transept, is devoted to the earliest Italian and German painters who flourished before 1600.

VESTIBULE 1, principally to the productions of North Italy, immediately preceding the Carracci in point of date.

SALOON B, to the most perfect works of the Venetian School, and the Caracci themselves, confronting those of Rubens, Van Dyck, and Nicolas Poussin.

VESTIBULE 2 contains almost exclusively paintings by Murillo.

SALOON C is devoted to the works of Claude, Rembrandt, Van Dyck, Velasquez, Zurbaran, the latest Roman and Tuscan masters, with some of the choicest specimens of Flemish landscape-painting.

STAIRCASE OF EASTERN GALLERY of the nave, near the exit from Saloon C, continues the series of pictures of the close of the seventeenth century, and includes many of the finest works of Canaletto, especially his views in Venice and London, the latter taken during his residence there in 1746—8.

THE EASTERN GALLERY, over the CLOCK, contains numerous paintings of the old Masters.

The numbers commence on the upper cross wall in the N.W. corner of Saloon A, and continue to the left across the doors and down the South Wall.

Italian Art is confined to the South Wall throughout the Saloons A, B, and C.

German, Flemish, and French Art is confined to the North Wall throughout all the sections.

The Spanish is principally on the South Wall of Saloon C and in Vestibule No. 2.

The pictures are so arranged as to present, in juxtaposition, on opposite sides of the Gallery, the contemporary works of Italy and Germany.

The following publications are frequently quoted in the Catalogue of Ancient Masters under the initials here given :—

W. Waagen, Treasures of Art in Great Britain. 3 vols., 8vo. 1854.
J. Mrs. Jameson's Handbook to the Public Galleries, and Handbook to the Private Galleries.
P. Passavant. Kunstreise durch England. 8vo. Frankfurt, 1833. English translation also.
Passavant. Rafael von Urbino. 2 vols. 8vo. Leipzig, 1839.
K. Kugler, Handbook of Painting; Italian Schools, edited by Sir Charles Eastlake, P.R.A., with illustrations by George Scharf, jun. 2 vols., 8vo. London, 1855.
Kugler, Handbook to German Schools, edited by Sir Edmund Head. 8vo. London, 1846.
Kugler, Handbook to the Spanish and French Schools, edited by Sir Edmund Head. 8vo. London, 1848.
L. Landon, Vies et Œuvres des Peintres, &c. A series of excellent outlines in 25 vols.
Landon, Annales du Musée. 8vo. 21 vols. Paris, 1801. [Paris, 1805.
Early Flemish Painters, by Crowe and Cavalcaselle. 8vo. London, 1857.
Vasari. The Florence edition of 1832—38, and Bohn's translation by Mrs. Forster.
Lanzi. Bassano edition. 3 vols. 8vo., 1795—6; and Bohn's edition of Roscoe's translation.
Smith's Catalogue Raisonné. 9 vols. 8vo. 1829—42.
Stirling's Annals of the Artists of Spain. 3 vols. 8vo. 1848.

P. signifies Panel. C. Canvas.

The measurements are all given in English feet and inches.

The dates are principally derived from the Biographical Catalogue of Italian Painters, edited by R. N. Wornum, London, 1855; Nagler's Kunst Lexicon; Bryan's Dictionary of Painters, edited by Stanley, 8vo, London, 1853; and Ottley's History of Engraving, 2 vols., 4to, London, 1816.

MAY 20TH, 1857. GEORGE SCHARF, JUN.

placed upon the road at last mile stone in
Kent. The order was immediately given
by the Prince of the route to be taken,
the road Piccadilly, and the Strand
to the City of London. The Lord Mayor
in their private carriages the Lord Mayor
of London in their respective carriages, and
attended him until he arrived at Temple
Bar where he alighted and others. His
procession to the Strand the Prince was received
by the cheers of the thousands who met to
welcome him to the capital. The state carriages of the
Lord Mayor of London and Dublin were in attendance
there to attend the Prince, and their Lordships re-
ceived in amount of enthusiastic cheering from
the vast crowds who thronged. Arrived at the
Temple Prince there were three cheers given
for the Queen — for Princess of Wales
in Science — &c, and in similar and manner
their hurrah and official character. The Prince was
conducted to the east by men, women and boys

[illegible] conducted by Mrs. Hodson and Graham
and after remaining a few minutes, were conducted to
a dais carpeted with green cloth, around which were
assembled in their robes of office the Mayor, Aldermen
several members of the Corporation. The Town Clerk
then advanced, and read an address from the Corpor-
ation. The Mayor handed to His Royal Highness
the beautifully written, emblazoned, and framed address
and His Royal Highness handing it to General Grey,
received from him the roll of the robin, which he
read in a clear and audible manner.

His Royal Highness, accompanied by the Mayor, and
a number of the more distinguished citizens, pro-
ceeded to the Throne in the Council of the building, the
band playing the Royal Welcome. His Royal Highness
then read an address to His Royal Highness, to
which His Royal Highness replied. His Worship Mayor Graham
then read the address from the Executive Committee,
which was also replied to. His Royal Highness replied to the
address. The Prince and Suite then [illegible]

PAINTINGS BY ANCIENT MASTERS.

SALOONS A, B, C, AND H.

NOTE.—The pictures are all described under the names given by their present owners.

SALOON A. ITALIAN.

WEST WALL.—CLASSIC AND EARLY ITALIAN ART.

Blue Numbers on White.

ANCIENT CLASSIC ART.

1 FRESCO PAINTING FROM A TOMB AT ROME . . *C. Wentworth Dilke, Esq.*
Described by Conyers Middleton in his Germana, and engraved in same work, page 14, Tav. I.

EARLY ITALIAN SCHOOL.

2 SAINTS IN COMPARTMENTS. Bearing the date 1338. *A. H. Beresford Hope, Esq.*
Half-figures of Prophets in spandrils of the gold arcade.

ANCIENT CLASSIC ART.

3 ENCAUSTIC PAINTING . . . . . *Sir M. W. Ridley, Bart.*
Exhibited at British Institution in 1856. Engraved in Turnbull's Painting.

BYZANTINE SCHOOL.

4 THE NATIVITY. Painted on cedar . . . *H.R.H. Prince Albert.*
Probably painted in the 17th century.* No. 7 of the Kensington Catalogue.

5 THE DEATH OF THE VIRGIN. Probably of the 13th century. *Ditto.*
No. 1 of the Kensington Palace Catalogue.

6 THE MONASTERY OF SOLOWETZK, on the White Sea . . *Ditto.*
P. Probably painted about the 14th century. No. 9 of Kensington Catalogue.

CIMABUE, 1240; still living in 1302.

7 A TRIPTYCH . . . . . *Christ Church, Oxford.*
P. The central subject contains the Madonna and Child enthroned, attended by angels. On the left wing the Crucifixion with the Madonna and St. John. On the right, St. Francis receiving the *stigmata*. No. 117 of the Library Catalogue.

BYZANTINE SCHOOL.

8 THE SUDARIUM. Surrounded by 10 pictures relating to the legend of King Abgarus . . . . . *H.R.H. Prince Albert.*
P. The inscriptions are in Greek. Probably painted about 1550. No. 4 of the Kensington Catalogue.

9 THE DEATH OF ST. EPHRAIM SYRUS . . . *W. Fuller Maitland, Esq.*
Probably of the 11th or 12th century. Similar to the Vatican picture engraved in D'Agincourt, pl. 82, and Pistolesi, vol. 3, tav. 76, but of oblong form.

GIOTTO, 1276—1336.

10 STANDING HALF-LENGTH FIGURE OF A SAINT WITH CROSS AND BOOK.
To the knees. No. 128 of the Library Catalogue. *Christ Church, Oxford.*

DUCCIO DA SIENA. Painted 1282—1340.

11 MADONNA AND CHILD SURROUNDED BY SAINTS, half-length figures . No. 115 of Library Catalogue. . . . . *Ditto.*

MODERN RUSSIAN.

11*a* AN ENAMELLED TRIPTYCH OF BRASS WITH BLUE GROUND . *C. Bradbury, Esq.*

* Although several of these Byzantine or Russian paintings have really been executed in the 16th and 17th centuries, the perfectly unchanged and traditional style of their subjects and execution justifies their being placed among genuine specimens of a remote period. One Greek picture, representing St. George, No. 189, has been inserted in its actual chronological position on the East wall of Saloon A.

DUCCIO DA SIENA. Painted 1282—1340. ITALIAN.

12 A TRIPTYCH. THE CRUCIFIXION, with St. John and the Virgin. Two Lamenting Angels above. On the left wing of the Triptych The Annunciation and the Virgin and Child, enthroned, attended by Angels. On the right hand wing St. Francis receiving the Stigmata, and the Virgin enthroned on the same seat with the Saviour . . . . *H.R.H. Prince Albert.*

BUFFALMACCO, 1273—1351.

13 ST. JOHN THE BAPTIST, enthroned, holding a scroll and staff. *Christ Church, Oxford.*

MARGARITONE D'AREZZO, 1236—1313.

14 HALF-LENGTH FIGURE OF A MONASTIC SAINT HOLDING A BOOK . *Ditto.*

TADDEO DI BARTOLO, 1363—1422.

15 TWO SAINTS. Half figures . . . . . *Col. Meyrick.*

ANCIENT ROMAN.

16 ANCIENT PAINTING. From the Temple of Juno at Rome. *Earl of Pembroke.*

TADDEO GADDI, 1300—1366.

17 FOUR FIGURES WITH MUSICAL INSTRUMENTS AND PART OF A FIFTH . No. 113 of the Library Catalogue. . *Christ Church, Oxford.*

MARGARITONE D'AREZZO, 1236—1313.

18 CORONATION OF THE VIRGIN . . . . . *Liverpool Royal Institution.*

CIMABUE, 1240; still living in 1302.

19 TWO WINGS OF A TRIPTYCH. They have been joined the reverse way. *Ditto.*

FLORENTINE SCHOOL.

20 A TRIPTYCH . . . . . *H.R.H. Prince Albert.*
The principal subjects are the Deposition, and Adoration of the Magi.

ANDREA ORCAGNA, 1315—1376.

21 "NOLI ME TANGERE." . . . . . *G. E. H. Vernon, Esq.*
From the Abbate Casali's Collection at Florence.

MODERN RUSSIAN.

22 VIRGIN AND CHILD WITH PROPHETS . . . . . *Norwich Museum.*

23 VIRGIN AND CHILD . . . . . *Ditto.*

MOSAIC PAINTING.

23*a* REPRESENTING AN ANCIENT TRAGIC MASK FROM POMPEII. *The late J. Smith Barry, Esq.*

GIOTTO, 1276—1336.

24 THREE WOMEN AND A CHILD . . . . *Liverpool Royal Institution.*
1 ft. 5 in. by 1 ft. 9 in.
Part of a fresco detached from the wall of the Carmine Church at Florence. Sawn from the wall by Mr. Patch, in 1770. See No. 26 of Ottley's Sale Catalogue, 1811. W. vol. 3, p. 231. No. 7 of the new Liverpool Catalogue.

UGOLINO DA SIENA, d. 1339.

SEVEN PREDELLA PICTURES, from the great Altarpiece formerly in the possession of W. J. Ottley, Esq.

25 THE LAST SUPPER . . . . . *Rev. John Fuller Russell.*

25*a* THE BETRAYAL . . . . . *Ditto.*

25*b* THE FLAGELLATION . . . . . *Ditto.*

25*c* THE PROCESSION TO CALVARY . . . *Ditto.*

[These notes would appear to be taken from Waagen's 'Art Treasures...'

A.D. MDCCCXLII.

UGOLINO DA SIENA—*continued.* ITALIAN.

25*d* THE DEPOSITION . . . . . *Rev. John Fuller Russell.*

25*e* THE ENTOMBMENT . . . . . *Ditto.*

25*f* THE RESURRECTION . . . . . *Ditto.*
Nos. 10, 11, and 81 of the Sale Catalogue of Warner Ottley, in 1847. W. vol. 2, p. 462.

GIOTTO, 1276—1336.

26 THE CRUCIFIXION, with numerous figures . . . *Lord Northwick.*
A small genuine picture of the School. From Thirlestane House, but not in the Catalogue.

UGOLINO DA SIENA, d. 1339.

27 HALF-LENGTH FIGURES OF APOSTLES, from the great Altarpiece formerly in the possession of W. J. Ottley, Esq. *Rev. John Fuller Russell.*
See No. 25.

TADDEO GADDI, 1300—1366.

28 MARTYRDOM OF ST. LAWRENCE . . . . . *Col. Meyrick.*

GIOTTO, 1276—1336.

29 WING OF AN ALTAR-PIECE: THE AGONY, AND PILATE WASHING HIS HANDS . . . . . *Ditto.*

30 THE LAST SUPPER . From the Bisenzio Collection. W. vol. 2, p. 230. *Lord Ward.*

SPINELLO ARETINO, 1318; still living 1408.

31 A SMALL TABERNACLE painted with the Descent of the Holy Ghost. The figure to the left said to be a portrait of Cimabue. *G. E. H. Vernon, Esq.*

MODERN RUSSIAN.

31*a* A SMALL PAINTED TRIPTYCH. Painted with numerous figures. *C. Bradbury, Esq.*

GIOTTO, 1276—1336.

32 PART OF THE FIGURE OF THE DAUGHTER OF HERODIAS.
A Fresco. 1 ft. 3 in. by 1 ft. 1 in. . . *Liverpool Royal Institution.*
This figure and the portions of the group in No. 24 may be recognised in Patch's complete engravings made before the church was destroyed by fire. No. 8 of the new Liverpool Catalogue.

33 DESCENT OF THE HOLY GHOST . . . . . *Ditto.*

34 CORONATION OF THE VIRGIN. W. vol. 3, p. 371 . *Rev. W. Davenport Bromley.*

BARTOLO DI FREDI. Painted 1356; still living in 1409.

35 ADORATION OF THE KINGS . . . . . *Rev. J. Fuller Russell.*
For a memorandum of the family of the Fredi, see Lanzi, vol. 1, page 285 of Bohn's edition. W. vol. 2, p. 462.

CIMABUE, 1240; still living in 1302.

36 ST. PETER, a half-length figure . . . . . *Christ Church, Oxford.*

SIMONE MEMMI, 1285—1344.

37 CHRIST RETURNING TO HIS PARENTS . . . *Liverpool Royal Institution.*
1 ft. 7 in. by 1 ft. 2 in. Inscribed and dated 1342. Engraved by G. Scharf, in Kugler's Handbook of Italian Painting, p. 157. (edition 1855.) No. 9 of the new Liverpool Catalogue.

JUSTUS DA PADUA. Painted 1367.

38 A TRIPTYCH IN NUMEROUS COMPARTMENTS, containing in the centre "The Coronation of the Virgin" . . *H.R.H. Prince Albert.*
Dated 1367 on the pedestal, and on the back inscribed "Justus pinxit in Archa." From the Ottingen Wallerstein Collection. No. 13 of Kensington Palace Catalogue.

SPINELLO ARETINO, 1318—1408. ITALIAN.

39 ST. MICHAEL AND ANGELS COMBATTING . . . . . *A. H. Layard, Esq.*

The central portion of the celebrated fresco, representing the Fall of Lucifer, formerly in the Church of Sta. Maria degli Angeli, at Arezzo. Mentioned by Vasari, in his Life of Spinello, page 195. Flor. Ed., 1832. Bohn's translation, vol. i. p. 269. Engraved by Lasinio in his Specimens of Early Florentine Painters, and by G. Scharf in Kugler's Handbook to Italian Painting, ed. 1855, p. 152. This fragment contains the upper part of the figure of St. Michael, with six angels hovering to the left with lances.

TADDEO DI BARTOLO, 1363—1422.

40 A DIPTYCH, containing on one leaf the Madonna and Child enthroned between SS. James the Greater and John the Baptist and two Angels: on the other the Crucifixion, the Virgin, and St. John; the Magdalen embraces the Cross *Rev. J. Fuller Russell.*

DON SILVESTRO CAMALDOLESE, still living in 1410.

41 DEATH AND GLORIFICATION OF THE VIRGIN MARY, an illumination on parchment . . . . . *Ditto.*

This and No. 44 formed part of the same book. Described in Dibdin's Bibl. Decameron. It cost Mr. Ottley £100. Waagen, Kunstwerke, &c., in England. Ed. Berl. 1837, vol. 1, p. 401.

EARLY ENGLISH.

42 WINGS OF A DIPTYCH, WITH PORTRAIT OF RICHARD II. and his Patron Saints (Edmund, Edward the Confessor, and John the Baptist) on one leaf, and the Madonna and Child with Angels on the other. W. vol. 3, p. 150. Engraved by W. Hollar. *Earl of Pembroke.*

TADDEO GADDI, 1300—1366.

43 A SMALL CORONATION OF THE VIRGIN. Four kneeling Angels below . . . . . *Rev. J. Fuller Russell.*

The style of this picture closely approaches that of Giotto. W. vol. 2, p. 463.

DON SILVESTRO CAMALDOLESE, still living 1410.

44 ILLUMINATION OF THE BIRTH OF ST. JOHN, on parchment *Liverpool Royal Institution.*

Cut out of one of the celebrated large Missals, described by Vasari in his life of Don Lorenzo, which were so much admired by Lorenzo de' Medici, and sought also by his son Leo X. (Vasari, ed. Flor. 1832, page 202. Bohn's translation, vol. 1, p. 283.) Formerly in Ottley's and Roscoe's Collection. W. vol. 3, p. 232.

TADDEO DI BARTOLO, 1363—1422.

45 VIRGIN AND CHILD with four Angels, two holding the Crown *Rev. J. F. Russell.*

Called by Mr. Dawson Turner a STARNINA. W. vol. 2, p. 462.

BARNABA DA MODENA. Painted 1374.

46 PAINTING ON WOOD, divided into four compartments, viz.:— . . . . . *Lord Wensleydale.*

1. THE CORONATION OF THE VIRGIN.
2. THE HOLY TRINITY, ACCOMPANIED WITH THE VIRGIN, ST. JOHN, AND SYMBOLS OF THE FOUR EVANGELISTS.
3. THE MADONNA AND CHILD, WITH TWO VOTARIES INTRODUCED BY AN ANGEL.
4. THE CRUCIFIXION.

Inscribed "Barnabas de Mutina pinxit. 1374." Engraved in D'Agincourt. Plate 133, fig. 3.

TADDEO GADDI, 1300—1366.

47 SMALL ALTARPIECE WITH WINGS . . . . . *W. Fuller Maitland, Esq.*

Inscribed and dated 1338. The central subject is the Crucifixion; on the right the Nativity; on the left the Virgin enthroned and surrounded by Saints. The centre is thought to be by Giottino. W. vol. 3, p. 2.

58. — The celebrated first judgement from the Bach collection. The finest of the four extant versions of the subject by this master. It would be in vain to attempt a description of the wonderful power and expression in the countenances of the angels and the blessed. The clouds seem in this last picture to be dissolved, the torments of hell no longer excite pity, the triumph of virtue is the greatest part of the picture. It was not for this fine mind to portray the malice of vice — the misery of the condemned. It ought to be worth any price.

59. — This picture which is executed like a miniature picture — It would be executed over the head of the noble artist, one of the finest pictures of the family and both of the same price.

60. — A portrait — upon which by the master — in oil.

61. — A beautiful picture of the wife and children of the same master.

62. — Portrait of the artist.

SOUTH WALL. ITALIAN.

MASACCIO, 1402—1443.

48 A MALE PORTRAIT. Three-quarters; face turned to the right. *William Drury Lowe, Esq.*

From the family of the Marchese Gherardi. The receipts for this and No. 49 are said to still exist among the archives of the family.

49 A FEMALE PORTRAIT, turned to the left. P. . . *Ditto.*

PIETRO DELLA FRANCESCA, 1398—1484.

50 PORTRAIT OF A YOUTH IN PROFILE . . . . . *Ditto.*

MASACCIO, 1402—1443.

51 HIS OWN PORTRAIT . . . . . *Lord Northwick.*

No. 74 of the Thirlestane House Catalogue. W. vol. 3, p. 196.

Fra ANGELICO DA FIESOLE, 1387—1455.

52 THE VIRGIN AND CHILD ENTHRONED, Angels stand around; St. Domenic and St. Catherine kneel in front . . . *Lord Ward.*

MASACCIO, 1402—1443.

53 ST. LAWRENCE . . . . . *Liverpool Royal Institution.*

SANO DI PIETRO. About middle of 15th century.

54 ST. PETER RESTORING TABITHA. W. vol. 3, p. 4. *W. Fuller Maitland, Esq.*

POLLAJUOLO, 1427—1498.

55 DAVID standing with the Sling . . . . *William Drury Lowe, Esq.*

Painted upon a leathern wedge-shaped shield of somewhat convex surface.

LORENZO DI CREDI, 1454; still living 1536.

56 HOLY FAMILY . . . . . *Marquis of Westminster.*

ANDREA VERROCCHIO, 1432—1488.

57 HOLY FAMILY . . . . . *Ditto.*

Fra ANGELICO DA FIESOLE, 1387—1455

58 THE LAST JUDGMENT . . . . . *Lord Ward.*

From the Fesch Collection. Fiesole executed five repetitions of this subject, which have been engraved. In lithography, by L. Gruner, (the Paradise only). The whole in outline by G. Scharf, for the Life of Fiesole issued by the Arundel Society. The upper part of the picture in the Belle Arti at Florence will be found in Rossini's Storia dell' Arte. W. vol., 2 p. 230.

59 ENTOMBMENT OF THE VIRGIN . . . . *W. Fuller Maitland, Esq.*

Formerly in the possession of Mr. Warner Ottley, and No. 30 of the Sale Catalogue in 1847. Engraved in the Etruria Pittrice, vol. 1, pl. 9, and in D'Agincourt, pl. 114, fig. 6, as the production of Giotto. Exhibited at the British Institution in 1852, No. 12. W. vol. 3, p. 2.

SANO DI PIETRO. About the middle of 15th century.

60 A MIRACLE from the Legend of St. Clara . . *Sir John P. Boileau, Bart.*

W. vol. 3, p. 428.

FILIPPINO LIPPI, 1460—1505.

61 THE VIRGIN AND CHILD, called, "Our Lady of the Fingers." *Beriah Botfield, Esq.*

P. 2 ft. by 1 ft. 2½ in.

From the Palazzo Ricardi at Florence. A duplicate is in the Gallery of the Marquess d'Alvanter at Lisbon. Exhibited in the British Institution in 1850. No. 151. W. vol. 2, p. 335.

FRA FILIPPO LIPPI, 1412—1469.

62 THE STORY OF JUPITER AND CALLISTO . . *Sir John P. Boileau, Bart.*

ANGELICO DA FIESOLE, 1387—1455. ITALIAN.

63 HEAD OF THE SAVIOUR. Part of a fresco, representing The Crucifixion . . . . . *The Rt. Rev. Dr. Gillies.*

SANO DI PIETRO. About middle of 15th century.

64 VIRGIN AND CHILD surrounded by Angels and Saints *H.R.H. Prince Albert.*
The tunic of the Infant Saviour is very peculiar. No. 16 of the Kensington Catalogue.

FRA FILIPPO LIPPI, 1412—1469.

65 THE NATIVITY. A Circular Picture . . . *G. Cornwall Legh, Esq.*

GIOTTO, 1276—1336.

66 THE DEATH OF THE VIRGIN . C. 7 ft. by 6 ft. . . *Lord Northwick.*
The Apostles kneel around the Madonna lying on a couch. St. Lawrence and St. Stephen stand on each side. The youthful figure of Christ appears above seated in a Vesica glory supported by angels. He holds the soul of the Virgin, represented as a praying child, in a napkin. No. 799 of the Thirlestane House Catalogue. More probably a production of some early North-Italian painter of Venice or Verona.

VINCENZIO CATENA, died 1530.

67 MADONNA AND CHILD with Saints and Donor . *Liverpool Royal Institution.*

COSIMO ROSELLI, 1439; still living 1406.

68 THE SACRIFICE OF THE MASS. A large Altarpiece. *W. Fuller Maitland, Esq.*
P. The Saviour appears crowned and in a long black jewelled dress, standing on the Sacramental Cup in the attitude of Crucifixion in front of a deep blue floriated cross. St. John and St. Dominic kneel on the left. St. Peter Martyr and St. Jerome, on the right. Painted in tempera. Formerly in the Solly Collection. No. 13 of the Sale Catalogue in 1847. W. vol. 3, p. 4. The figure of the Savour is the same as in the famous Santo Volto, at Lucca.

FRA FILLIPPO LIPPI, 1412—1469.

69 THE MARTYRDOM OF ST. SEBASTIAN . . . *Liverpool Royal Institution.*
A predella picture. No. 14 of the new Liverpool Catalogue. W. vol. 3, p. 232.

70 A LEGENDARY SCENE . . . . . *Ditto.*
A predella picture. No. 15 of the new Liverpool Catalogue. W. vol. 3, p. 232.

71 ST. PETER AND ST. JOHN HEALING THE LAME MAN . *W. Fuller Maitland, Esq.*
From Mr. Ottley's Collection. This picture adorned the predella or step of an altarpiece. W. vol. 3, p. 3.

PESELLINO, 1426—1457.

72 THE EXHIBITION OF A RELIC . . . *Liverpool Royal Institution.*
The picture contains portraits of Cosmo de' Medici, his son Piero, and grandsons Lorenzo and Giuliano. In the massiveness of the figures the influence of Masaccio may be traced. No. 17 of the new Liverpool Catalogue. W. vol. 3, p. 233.

FRA FILLIPPO LIPPI, 1412—1469.

73 VIRGIN AND CHILD, ENTHRONED, SURROUNDED BY SAINTS AND ANGELS . . . . . *John W. Brett, Esq.*
P. Imported from Florence in 1838.

SANDRO BOTTICELLI, 1447—1515.

74 THE STORY OF ULYSSES AND THE SIRENS . *Liverpool Royal Institution.*
This curious but much injured picture seems to have formed a part of one of those huge Italian chests, or cassone, given as presents to contain the wedding garments. No. 18 of the new Liverpool Catalogue. W. vol. 3, p. 233.

GRANACCI, 1477—1544.

75 HOLY FAMILY. In a Circular Frame . . . *G. E. H. Vernon, Esq.*

3. — A beautiful head.

1st. — The Virgin and child with St. Anne.
surrounded by angels. 2nd Van Eyck St. Barbara
&c. &c. Lucretia's Madonna 4th [illegible]
the style of the older Flemish [illegible]
[illegible] Last Supper, the face of the
Saviour is the main, after all in the work.
5th — The tone very mellow.
6. — Altar piece. Christ on the cross
with a [illegible] on his head, in a black
garment with sleeves, for the
sacramental cup with his [illegible]
[illegible] in an upper room [illegible]
a rear beauty. In the left hand [illegible]
[illegible] and St Jerome kneeling [illegible]
[illegible] and [illegible] frame. The heads are very [illegible]
and characteristic, the attitudes [illegible]
[illegible] the [illegible] [illegible]
[illegible] the [illegible], [illegible] [illegible].

7th. — [illegible] [illegible] [illegible].

12. — The [illegible] [illegible] [illegible]
[illegible] Frame. Among the many [illegible]

79. The River entered with the Child and the Crucified above in mid air. The expression of the Virgin is very noble.

80. The River entered with the Child and the Crucified above in mid air. The expression of the Virgin is very noble.

81. The Baptism of Christ: a small picture and a rare one of the master, in the manner of Leonardo, a noble figure, of high sensibility of perception, with the finished atmosphere of the master. Above are two angels, one of whom is holding the vase of oil, on the other side two soldiers. The picture recalls in its modelling the Leonardesque.

82. The Circumcision of Christ. On the right hand St Catherine gazing at him with intense interest, and the latter a little woman dressed in white; on the left hand St Benedict in the accustomed dress with blue. Probably painted by Lorenzo di Credi in the above, and on a suitable panel &c.

88. The Virgin and Child with the little St John. The head of the Child is beautifully painted and the whole a beautiful picture

89. Christ on the Mount of Olives in a very dark landscape, with the arms of the early owner. Of doubtful execution

90. Good in the conception and in the general style of execution

91. A Pieta. The dead Christ on the lap of the Virgin she is seated on the Tomb. In the distance the Crucifixion. Still in sight

G. BELLINI. ITALIAN.

76 A DOMINICAN MONK. Inscribed . . . . . *Soulages Collection.*

SANDRO BOTTICELLI, 1447—1515.

77 THE VIRGIN ADORING THE INFANT SAVIOUR LYING AMONG ROSES.
C. Probably transferred from panel. W. vol. 3, p. 196. *Lord Northwick.*

78 ADORATION OF THE KINGS. With a choir of Angels above, and Men and Angels rejoicing below . . . *W. Fuller Maitland, Esq.*
The long Greek inscription is to the effect that it was painted in 1500, by Alessandros. The principal group is engraved in W. Y. Ottley's work on the early Florentine Masters.

GRANACCI, 1477—1544.

79 VIRGIN AND CHILD ENTHRONED, TWO ANGELS ADORING . . *Ditto.*
A circular picture. W. vol. 3, p. 4.

C. CRIVELLI. Painted 1476—1486.

80 MADONNA AND CHILD ENTHRONED. St. Peter receiving the Keys, other Saints standing around . . . . . *Lord Ward.*
Inscribed OPVS.CAROL.CRIVELLI.VENETI. W. vol. 2, p. 234.

FRANCESCO FRANCIA, 1450—1518.

81 THE BAPTISM OF CHRIST . . . . . *Right Hon. H. Labouchere.*
From the Collection of Mr. Coningham. W. vol. 2, p. 419. A predella picture.

GIROLAMO DA SANTA-CROCE. Painted 1520—1548.

82 THE RESURRECTION . . . . . *The Royal Institution, Liverpool.*

PIETRO PERUGINO, 1446—1524.

83 "NOLI ME TANGERE." . . . . . *Alexander Barker, Esq.*
A predella picture. This, together with Nos. 84 to 87, all of the same series, were exhibited at the British Institution in 1852. Each 19 inches long and 10 inches high.

84 THE BAPTISM . . . . . *Ditto.*

85 THE NATIVITY . . . . . *Ditto.*

86 THE RESURRECTION . . . . . *Ditto.*
Similar in motives and with the same personages that are introduced in the well-known picture in the gallery of the Vatican. Attributed to Raffaelle.

87 CHRIST AND THE WOMAN OF SAMARIA . . . . . *Ditto.*
An original pen drawing for this composition is in the Oxford University Gallery. It was formerly in the Collections of Ottley, Robert Udney, and Sir Thomas Lawrence. Engraved by Fisher, No. 2, in his "Seventy Facsimiles," Oxford, 1852. It is No. 116 of the Gallery Catalogue.

PESELLI PESELLO, 1380—1457.

88 MADONNA AND CHILD WITH ST. JOHN . . . . *Lord Ward.*
The Virgin holds the Child, who stands upon a parapet with a carpet over it. He blesses the infant St. John, who looks up with fervent devotion and holds a jewelled cross. W. vol. 2, p. 231.

GIOVANNI BELLINI, 1426—1516.

89 CHRIST ON THE MOUNT OF OLIVES . . *Rev. W. Davenport Bromley.*
W. vol. 3, p. 376.

90 PORTRAIT OF A YOUNG MAN . . . . . *R. S. Holford, Esq.*
Inscribed "Opus Bellini Johannis Veneti," and the motto "Non aliter." W. vol. 2, p. 196.

ANDREA MANTEGNA, 1431—1506.

91 PIETÀ. With the Crucifixion in the distance . *Liverpool Royal Institution.*

GIOVANNI ANTONIO BELTRAFFIO, 1467—1516.

92 MADONNA AND SAINTS . . . . . *The late J. Smith Barry, Esq.*
P.

COSIMO ROSELLI, 1439; still living 1406. ITALIAN.

93 THE VIRGIN AND CHILD ENTHRONED BETWEEN ANGELS. Four Saints in niches at the sides. A large Altarpiece. *Rev. W. Davenport Bromley.*

Dated November 28th, 1443. W. vol. 3, p. 372.

C. CRIVELLI. Painted 1476—1486.

94 A "PIETÀ" W. vol. 2, p. 235. . . . . *Lord Ward.*

Half-length figures, remarkable for the extravagance of expression; but nevertheless genuine.

MATTEO DA SIENA. Painted 1462—1491.

95 MADONNA AND CHILD WITH THE INFANT ST. JOHN . . *Hy. Farrer, Esq.*

2 ft. 4½ by 2 ft.

From the Collection of the Bishop of Dantzig. See Lanzi, (Roscoe ed.) vol. 1, page 288. The date MCCCCXVIII is on his picture of the Massacre of the Innocents, at Naples. Della Valle however proposes to reconcile differences by reading, MCCCCLXVIII.—*Lanzi (Roscoe), vol. 2, p. 7.*

ANDREA MANTEGNA, 1431—1506.

96 JUDITH . . . . . *Earl of Pembroke.*

Probably the picture known as a RAPHAEL in Charles I.'s Collection, and which he exchanged with the Earl of Pembroke for one by Parmigianino. W. vol. 3, p. 151.

97 CHRIST BEARING THE CROSS . . . . . *Christ Church, Oxford.*

From the Collection of Charles I.

98 CHRIST ON THE MOUNT OF OLIVES . . . . . *Thos. Baring, Esq.*

Inscribed "Opus Andrea Mantegna." From the Collections of Cardinal Fesch and Mr. Coningham. No. 58 of the Sale Catalogue in 1849. W. vol. 2, p. 178.

PACCHIAROTTO. Painted 1535.

99 HOLY FAMILY . . . . . *G. Cornwall Legh, Esq.*

SANDRO BOTTICELLI, 1447—1515.

100 THE VIRGIN AND ST. JOHN ADORING THE INFANT SAVIOUR. W. vol. 3, p. 3. *W. Fuller Maitland, Esq.*

CIMA DA CONEGLIANO, living 1517.

101 MARRIAGE OF ST. CATHERINE. . . . . *D. Watts Russell, Esq.*

Inscribed.

ANDREA MANTEGNA, 1431—1506.

102 THE TRIUMPH OF SCIPIO . . . . . *Geo. Vivian, Esq.*

C. Exhibited in the British Institution in 1835. W. vol. 2, p. 248. Painted evidently in oil.

CARLO CRIVELLI.

103 ST. JEROME AND ST. CATHERINE. Half-length figures . *Soulages Collection.*

LEONARDO DA VINCI, 1452—1519.

104 ST. JEROME IN THE DESERT; bearing the questionable date 1465. P. *Abraham Darby, Esq.*

FILIPPINO LIPPI, 1460—1505.

105 THE BIRTH OF THE VIRGIN. A small picture . *Liverpool Royal Institution.*

Formerly belonged to Mr. Roscoe, by whom it was considered an Angelico da Fiesole. No. 20 of the new Liverpool Catalogue. W. vol. 3, p. 233.

LO SPAGNA. Still living 1530.

106 SMALL HALF-FIGURE OF MAGDALEN . . *The late J. Smith Barry, Esq.*

MICHEL ANGELO BUONARROTTI, 1474—1563.

107 HOLY FAMILY. With four Angels holding Scrolls. Unfinished. *Rt. Hon. H. Labouchere.*

Purchased as a work of Ghirlandajo's, but now considered to be a youthful production of his illustrious pupil. W. vol. 2, p. 417.

92.— [illegible] [illegible] [illegible]

94. A striking picture.

95. Judith about to put the head of Holofernes into a bag which an old female attendant is holding. In the background of the tent is seen the bed and [illegible] the [illegible] of the body. The features of Judith as well as the action are [illegible] and graceful. The execution is very careful.

98. Christ on the Mount of Olives engraved in a landscape remarkable for the wonderful exactness with which every detail is drawn and carried out. An angel bearing the instruments of the Passion is appearing to the kneeling figure of Christ who is seen in profile. In front are the disciples sleeping [illegible] but not beautiful motives. In the middle ground is Judas with Roman soldiers following him of miniature like execution. In the background of the [illegible] and [illegible] scenic [illegible] mountains with a village rising [illegible] with an equestrian statue on the top.

99.— The [illegible]

an attractive picture.

No. —. The Virgin and the Infant Christ

No. —. The Twelfth Century. Early Christian

No. —. Head of the Virgin. Raphael

No. —. A very beautiful picture and valuable

FRANCESCO FRANCIA, 1450—1518. ITALIAN.

108 THE MADONNA AND CHILD, WITH ST. JOSEPH. W. vol. 2, p. 235. *Lord Ward.*

PIETRO PERUGINO.

109 THE MADONNA AND ST. JOHN. Half-length figures, each in a Medallion . . . . . *Ditto.*

110 HALF-LENGTH FIGURES OF THE SAVIOUR AND FOUR SAINTS. On gold ground . . . . . *Francis Edwards, Esq.*
From the Rogers' Collection. No. 569 of the Sale Catalogue in 1856.

ANDREA PASSERIS.

111 MADONNA AND CHILD. Inscribed and dated— *J. Morrison, Esq.*
"1491. DIE XX. MARTII."

ALBERTINELLI, 1475—1520.

112 THE ANGEL GABRIEL. Imported from Florence in 1838. *John W. Brett, Esq.*

LORENZO DI CREDI, 1454; still living 1536.

113 CORONATION OF THE VIRGIN . . . . . *Lord Overstone.*
P. 3 ft. by 1 ft. 5 in.
Jameson's Private Galleries, p. 394. From the Rogers' Collection.
No. 610 of the Sale Catalogue in 1856. W. vol. 2, p. 76.

GIOVANNI BELLINI, 1426—1516.

114 THE VIRGIN AND CHILD BETWEEN ST. FRANCIS AND A MONASTIC FEMALE SAINT . . . . . *J. H. Anderdon, Esq.*
From the Rogers' Collection. No. 595 of the Sale Catalogue in 1856.

NICCOLO ALUNNO, 1458—1499.

115 VIRGIN AND CHILD. Surrounded by a Vesica glory and heads of Cherubim . . . . . *H.R.H. Prince Albert.*
Probably part of a picture. M. Hartzen inclines to attribute this picture to PINTURICCHIO. No. 17 of the Kensington Catalogue.

GIOVANNI BELLINI, 1426—1516.

116 ST. FRANCIS IN THE DESERT. The Saint stands in front of his Cell in the attitude of receiving the Stigmata . *J. Dingwall, Esq.*
P. Signed "JOANNES BELLINVS." Imported by Buchanan.
Mentioned in the Government Report on the National Gallery in 1853, page 678.

PIETRO PERUGINO, 1466—1524.

117 VIRGIN AND CHILD ENTHRONED BETWEEN ST. JEROME AND ST. PETER *Lord Northwick.*
From the Collection of the Duke of Lucca. Painted originally for the church of St. Jerome at Lucca, and has been engraved. No. 257 of the Thirlestane House Catalogue.

FRA BARTOLOMMEO, 1469—1517.

118 A RIPOSO . . . . . *Earl Cowper.*
Passavant, Kunstreise, page 99, ed. Francf. 1833. W. vol. 3, p. 10.

BERNARDINO LUINI, 1460—still living, 1530.

119 HOLY FAMILY . . . . . *Abraham Darby, Esq.*

CIMA DA CONEGLIANO, living 1517.

120 ST. CATHERINE . . . . . *Lord Northwick.*
Inscribed—IOANIS BABTISTE
CONEGLANESIS
OPVS.
No. 260 of the Thirlestane House Catalogue. W. vol. 3, p. 201.

RAPHAEL, 1483—1520.

121 CHRIST BEARING THE CROSS . . . . . *John W. Brett, Esq.*
P. Painted in tempera upon a gesso ground. Imported from Florence. More probably by Conegliano, a specimen of whose work hangs above it.

BORGOGNONE. Painted about the year 1500. ITALIAN.

122 VIRGIN AND CHILD ON A ROCKY THRONE. St John the Baptist and St. Ambrose presenting the donor . *H.R.H. Prince Albert.*

RAPHAEL, 1483—1520.

123 THE CRUCIFIXION. Angels hover in the Air. St. John and the Virgin stand on each side. St. Jerome and the Magdalen kneel in front . . . . . *Lord Ward.*
P. Inscribed "RAPHAEL. VRBINAS. P." From the Fesch Collection at Rome. Painted before he had attained his 17th year, in 1500, for the Dominican Church at Città di Castello. Passavant's Raphael, vol. 2, p. 12. Engraved by L. Gruner for the above work, Taf. VI. W. vol. 2, p. 232.

FRANCESCO FRANCIA, 1450—1518.

124 MADONNA AND CHILD, the latter also clothed . . *Daniel Lee, Esq.*

ANTONIO VIVARINI, Painted 1444—1451.

125 HOLY FAMILY . . . . . *From the Soulages Collection.*

RAPHAEL, 1483—1520.

126 THREE FULL-LENGTH FIGURES OF SAINTS . . . . *Lord Ward.*
A Tempera Painting. Attributed by Dr. Waagen to LO SPAGNA. W. vol. 2, p. 232.

FRANCESCO FRANCIA, 1450—1518.

127 VIRGIN AND CHILD . . . . . *Lord Northwick.*
Attributed by Dr. Waagen to LO SPAGNA. No. 178 of the Thirlestane House Catalogue. W. vol. 3, p. 197.

RAPHAEL, 1483—1520.

128 CHRIST ON THE MOUNT OF OLIVES . . . . *Henry Farrer, Esq.*
P. 2 ft. 3½ in. by 1 ft. 7½ in. Part of a predella. Another portion, representing Christ bearing the Cross, is in the Collection of the Duke of Sutherland at Stafford House. Compare the principal figure of No. 134.

129 THREE FULL-LENGTH FIGURES OF SAINTS . . . . *Lord Ward.*
A Tempera Painting. Attributed by Dr. Waagen to LO SPAGNA. W. vol. 2, p. 232.

PINTURICCHIO, 1454—1513.

130 VIRGIN AND CHILD . . . . . *H.R.H. Prince Albert.*

RAPHAEL, 1483—1520.

131 PORTRAIT OF POPE JULIUS II. *G. Cornwall Legh, Esq.*

FRANCESCO FRANCIA, 1450—1518.

132 THE BAPTISM . . . . . *Her Majesty, from Hampton Court.*
Inscribed—"FRANCIA AVRIFEX." W. vol. 2, p. 365. See an engraving of this in the Gallery of North Transept.

RAPHAEL, 1483—1520.

133 MADONNA AND CHILD. The Child standing on a parapet in front of the picture turns round and embraces the Virgin, resting his right foot in her hand . . . . *R. J. Mackintosh, Esq.*
From the Orleans Gallery, and afterwards in the Collections of Hy. Hope and S. Rogers. Engraved by Flipart in the Orleans Gallery. Landon, vol. 6, pl. 325. In the series of Holy Families by Raphael in Kugler's Italian Painting, No. 31. Described in Passavant, vol. 2, page 146. Jameson's Private Galleries, p. 399. No. 727 of the Rogers' Sale Catalogue in 1856. A copy of this by Sassoferrato is No. 357 of this Gallery. W. vol. 2, p. 76.

134 THE AGONY IN THE GARDEN. Painted originally for Guidobaldo, Duke of Urbino, in the year 1504 . . . *W. Fuller Maitland, Esq.*
P. From the Gabrielli Palace at Rome. No. 60 of Mr. Coningham's Sale in 1849. See Passavant's Raphael, vol. 2, p. 31. Engraved by L. Gruner for the last-named work, pl. X. See Vasari's Life of Raphael, ed. Flor. 1832-38, page 500. W. vol. 3, p. 4.

132. — . The Baptism of Christ. a beautiful and inspired picture. The conception of the figures [illegible] to [illegible] to indicate [illegible] [illegible].

133. — . The Man with [illegible]: the [illegible] [illegible] [illegible]. the expression of [illegible]-ness in the Child is very pleasing. The [illegible] of the [illegible] [illegible] [illegible], [illegible] [illegible] harmony with the [illegible]. [illegible] from the shoulder and drawing the composition may be referred to the early period of Raffaelle's residence at Rome. In other respects the [illegible] of the judgment in any part having become [illegible] of drawing and other very [illegible]. The [illegible] is in a [illegible] [illegible] suffering from [illegible] manner.

134. — . This beautiful work, which is intense in feeling, [illegible] in colour, and most careful in execution, is [illegible] to [illegible] to be the same mentioned by Vasari as having been executed for Guidobaldo di Montefeltro, Duke of Urbino in 1504. Dr Waagen, however, is inclined to think that [illegible] [illegible] [illegible] [illegible] portions,

MDVIII.

141.— [illegible]

142.— [illegible]

143.— [illegible]

144.— [illegible]

145.— [illegible]

LEONARDO DA VINCI, 1452—1519. ITALIAN.

135 MADONNA, WITH INFANT CHRIST . . . . . *Lady Dunmore.*
Attributed by Dr. Waagen to GIOVANNI PEDRINI.

RAPHAEL, 1483—1520.

136 MADONNA AND CHILD . . . . . *Earl Cowper.*
P. Obtained by Earl Cowper when ambassador at Florence. Probably painted about the year 1505. Passavant's Kunstreise, p. 99. Described in Passavant's Raphael, vol. ii., page 37. W. vol. 3, p. 9.

137 THE AGONY IN THE GARDEN . . . . . *Miss Burdett Coutts.*
P. Formerly in the Orleans and Rogers' Collections. Part of the predella of the altarpiece painted in 1505 for the nuns of St. Anthony at Perugia. Landon, vol. iv. pl. 226. Engraved by L. Gruner; also by Flipart in the Crozat Gallery, and in the Orleans Gallery. Passavant, vol. ii. page 41. Jameson's Private Galleries, p. 399. W. vol. 2, p. 76.

138 A "PIETÀ." The dead Christ on the knees of the Virgin, Disciples standing round . . . . . *Mrs. H. Dawson.*
Part of the altarpiece predella described in No. 137. From the Collections of Christina of Sweden, the Duke of Orleans, Count Rechberg of Munich, Sir Thomas Lawrence, and Mrs. Whyte of Barron Hill. Engraved by Lienard and Du Flos for the Orleans and Crozat Galleries. Described in Passavant's Raphael, vol. 2, p. 42. W. vol. 3, p. 390.

139 THE THREE GRACES . . . . . *Lord Ward.*
P. From the Borghese Gallery in Rome. Purchased by Sir T. Lawrence of Woodburn. Considered by Passavant to have been painted in 1506; vol. 2, p. 65, of his Life of Raphael. An original sketch of this subject is in the Academy at Venice, and probably taken from the celebrated antique group in the Library of the Cathedral at Siena. Engraved by Sherwin and Förster. W. vol. 2, p. 233.

140 THE ANNUNCIATIÒN . . . . . *G. E. H. Vernon, Esq.*
The figures of the Angel and Madonna are enclosed in two medallions within one frame. Purchased at the sale of the remainder of Coesvelt's pictures, and engraved in his Collection. From the Palazzo Rosso at Florence.

141 MADONNA AND CHILD. Dated 1508. . . . . *Earl Cowper.*
Acquired by Earl Cowper when ambassador at Florence from the Casa Niccolini. Mentioned by Cinelli in the Bellezze di Firenze, 1677, p. 409. Engraved by Perfetti in 1831, and George Doo in 1835. Engraved by J. N. Hoff in Passavant's Kunstreise, p. 99. Described in Passavant's Raphael, vol. ii. p. 83. No. 19 of the series of Holy Families collected by G. Scharf, Jun., in Kugler's Handbook of Italian Painting, vol. ii. p. 341. W. vol. 3, p. 10. The inscription and date are on the border of the Virgin's dress, round the neck.

SCIPIO GAETANO.

142 THE ANNUNCIATION. After Raphael . . *Liverpool Royal Institution.*
Engraved in Landon, pl. 151. A similar picture by Pulzone is at Naples. Museo Borbonico, vol. xiv. tav. 16.

LEONARDO DA VINCI, 1452—1519.

143 PORTRAIT OF A YOUTH . . . . . *Earl of Elgin.*
The work, most probably, of ANTONIO BELTRAFFIO.

144 THE HEAD OF LA VIÈRGE AUX ROCHERS . . . *R. S. Holford, Esq.*
P. A small study on brown ground. W. vol. 2, p. 194.

GIROLAMO DA SANTA-CROCE. Painted 1520—1548.

145 THE CRUCIFIXION . . . . . *The late J. Smith Barry, Esq.*

FRANCESCO FRANCIA, 1450—1518.

146 ST. ROCH. Inscribed "FRANCIA AURIFABER . . *Sir W. R. Farquhar, Bart.*
P. MCCCCCII."

RAPHAEL AND FRA BARTOLOMMEO.

147 THE LEGEND OF THE CINTOLA. The Ascension of the Virgin from the tomb and dropping her girdle to St. Thomas. *Earl of Warwick.*
P. Formerly in the Cathedral of Pisa. Afterwards in the Solly Collection. No. 41 of the Sale Catalogue in 1847. See also Waagen's "Art and Artists in England," first edit., page 188.

RAPHAEL, 1483—1520. ITALIAN.

148 HOLY FAMILY . . . . . *H. C. Oakover, Esq.*
A Replica of the famous picture called "La Perla," now at Madrid. Landon, pl. 143. Described in Passavant's Raphael, vol. 2, p. 309. W. vol. 3, p. 389.

149 HOLY FAMILY . . . . . *T. Grenfell, Esq.*

150 REPLICA OF THE HOLY FAMILY. Known as "La Madonna del Passeggio." . . . . . *Lord Scarsdale.*
P. Mentioned in Passavant's Raphael, vol. 2, p. 399. Landon, pl. 104. No. 43 of the Collection of Holy Families by Raphael in Kugler's Italian Painting. Two other repetitions of this composition are at Bridgewater House, London, and in the Studj at Naples.

UBERTINI.

151 MOSES STRIKING THE ROCK . . . . . *Geo. Hoskins, Esq.*

CORREGGIO, 1494—1534.

152 MADONNA AND CHILD. On gold ground . . . *I. James, Esq.*
Engraved by D. Cunego and in Landon, pl. 11.

GIANFRANCESCO PENNI, died 1528.

153 HOLY FAMILY, WITH A LAMB. Unfinished . . *Earl of Pembroke.*
After a composition by Raphael. W. vol. 3, p. 151.

RAPHAEL, 1483—1520.

154 THE MARIES AT THE SEPULCHRE . . . . . *Lord Scarsdale.*
Engraved in Landon, vol. 8, pl. 432. Passavant's Kunstreise, page 187. Passavant's Raphael, vol. 2, page 481.

INNOCENZIO DA IMOLA, 1494—1550.

155 MADONNA AND CHILD surrounded by Saints . . . *J. Dingwall, Esq.*
From the Solly Collection, No. 37 of the Sale Catalogue, 1847.

BORGOGNONE. Painted about the year 1500.

156 THE DEAD CHRIST MOURNED BY ANGELS . . . *Rev. J. Fuller Russell.*

FRA BARTOLOMMEO, 1469—1517.

157 MARRIAGE OF ST. CATHERINE. The Madonna and Child are seated under a canopy held by Angels. The Magdalen kneels on the left. Inscribed ORATE PRO PITTORE. *Abraham Darby, Esq.*

RAPHAEL, 1483—1520.

158 JOANNA OF ARAGON . . . . . *Earl of Warwick.*
A similar picture to this in the Louvre, No. 384 as it now stands. It has been engraved in the Crozat Gallery. W. vol. 3, p. 213.

INNOCENZIO DA IMOLA, 1494—1550.

159 AN ALTAR-PIECE . . . . . *Rev. W. Davenport Bromley.*
W. vol. 3, p. 376.

RIDOLFO GHIRLANDAJO, 1482—1560.

160 PORTRAIT OF COPERNICUS. Holding a planisphere in his right hand and a scroll in the left . . . . . *William Drury Lowe, Esq.*
P. Copernicus was at Rome in 1500.

SEBASTIANO DEL PIOMBO, 1485—1547.

161 THE HOLY FAMILY WITH ST. JOHN THE BAPTIST. The Virgin lays her hand on the shoulder of the donor . . *T. Baring, Esq.*
Formerly at Stratton Park. W. vol. 2, p. 175.

ANDREA DEL SARTO, 1488—1536.

JOSEPH AND HIS BRETHREN . . . . . *Earl Cowper.*

162 JOSEPH DISCOVERING HIMSELF TO HIS BRETHREN . . . *Ditto.*
A predella picture.

163

164 A LEGENDARY SUBJECT . . . . . *Ditto.*

are two [illegible] [illegible] of [illegible] [illegible] the immaculate conception. The background is a [illegible] [illegible]. [illegible] [illegible] [illegible] of [illegible].

181. — [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] are united [illegible] [illegible]-[illegible]. The [illegible] is holding the (Child [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] on the [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] the [illegible] [illegible] — [illegible] [illegible] of the [illegible] [illegible] expression. The [illegible] of the Child [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible]; [illegible] [illegible] [illegible].

183. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible]. [illegible] finished [illegible].

15[illegible]. — The [illegible] [illegible] [illegible] Child. A [illegible] small [illegible] picture, beautiful in colour, and being finished in a subdued tone.

[illegible]. — In a large painting of [illegible] and [illegible]; its history is fully described in the Catalogue.

[illegible]. — A [illegible] figure of [illegible] [illegible] is a magnificent specimen.

1[illegible]. — Old man's Head: he is standing behind a table, and holding up [illegible] a letter which he is engaged in reading. The expression is extremely animated and noble, the [illegible] [illegible]. The expression [illegible] remarkably attractive, and the [illegible] [illegible] [illegible] [illegible] executed, [illegible] deep [illegible] [illegible]. The [illegible] [illegible] of the [illegible] [illegible], the table covered with [illegible] [illegible]

colour, and he was a great master of chia-
roscuro and harmony. [illegible]
work was kept in the church, and is mentioned in
one of the royal visits to the church [illegible]

1755.—. A fine painting and Crucifix.

1756.—. The Conversion of St Paul. A strange
confusion of two forms, one of [illegible]
in painting.

178.—. A curious painting

1800.—. [illegible] This is one
[illegible] of the most interesting works of the master who
so long held sway in the religious painting of
France, and whose works since the rise of the real
romantic school of historical art
are [illegible]. The character was noble, the
drawing most masterly, yet the whole work
is cold, and has no living power.

181.—. The servants of [illegible] Duke of [illegible] and in the [illegible] and [illegible] of Lan[illegible] [illegible]. [illegible] along, in suits of [illegible] and in readiness at a moment's notice to the call or bell of their master.

182.—. Portrait of an old man, larger than life, holding a letter in his right hand, the [illegible] of which is with the remainder of his [illegible] in three [illegible]. Almost [illegible] and [illegible].

183.—. Portrait of Mona Lisa. [illegible] with a pleasant expression of [illegible] and [illegible], the hands always [illegible] and [illegible] [illegible] [illegible], [illegible] and [illegible] [illegible] [illegible] and [illegible] [illegible]

CORREGGIO, 1494—1534. ITALIAN.

165 THE MAGDALEN READING IN THE DESERT . . . . . *Lord Ward.* +
This is an original repetition of the celebrated picture at Dresden, and the subject of a legal trial of many years' duration at Rome, that occasioned much excitement. W. vol. 2, p. 234. Engraved in Landon, pl. 17.

166 AN ANGEL'S HEAD . . . . . *Ditto.* +
This and No. 167 are from the fresco, the Coronation of the Virgin, in the old apsis of St. Giovanni at Parma, which was demolished in the last century. W. vol. 2, p. 233.

167 TWO ANGELS' HEADS. W. vol. 2, p. 233. . . . . *Ditto.* +

168 VIRGIN KISSING THE CHILD. W. vol. 2, p. 278. . . . . *Earl of Carlisle.*

PARMIGIANINO, 1504—1540.

169 HOLY FAMILY . . . . . *Peter Norton, Esq.*

PONTORMO, 1493—1558.

170 VENUS AND CUPID . . . . . *Her Majesty, from Hampton Court.*
This picture is mentioned by Vasari, both in the life of Pontormo and that of Michel Angelo. Engraved in Landon, vol. ii. pl. 17. The Cartoon for it was prepared by Michel Angelo to oblige his friend Bartolommeo Bettini, who employed Pontormo to paint it as the crowning decoration of a room. Allessandro, the Grand Duke of Florence, appropriated to himself the first painting which Pontormo made, and it still remains at Florence. This picture was brought to England, and exhibited in 1734 at Essex House in London. It was to be disposed of at a raffle, and tickets issued. Purchased by Queen Caroline for £1000. Jameson's Public Galleries, vol. 2, p. 360.

PORDENONE, 1483—1539.

171 PORTRAIT OF A YOUNG MAN . . . . . *F. Perkins, Esq.*
Inscribed, and dated 1528.

VASARI, 1512—1574.

172 THE DEATH OF CLEOPATRA . . . . . *Lieut.-General Fox.*

RAPHAEL, 1483—1520.

173 THE NATIVITY . . . . . *Christ Church, Oxford.*
From the Collection of Charles I. No. 146 of the Library Catalogue.

ANDREA DEL SARTO, 1488—1536.

174 HIS OWN PORTRAIT, in a black dress. W. vol. 3, p. 11 . . . . . *Earl Cowper.*

GAUDENZIO FERRARI, 1484—1550.

175 THE VISITATION . . . . . *Wynn Ellis, Esq.*
From the Solly Collection, No. 36 of the Sale Catalogue, 1847. Formerly in the Church of St. Jacobo, at the Gate of St. Lucia, at Genoa, and is mentioned in Soprani's "Lives of the Genoese Painters," vol. 1, p. 228:—"Tavola che miglior non sarebbe se fosse de mano di Rafaello o d'Andrea del Sarto."

GIULIO ROMANO, 1492—1546.

176 CONVERSION OF ST. PAUL . . . . . *Lady Dunmore.*

PALMEZZANO DA FORLÌ. Painted 1503—1537.

177 THE BAPTISM. Inscribed, and dated 1534. . . . . *R. P. Nichols, Esq.*

MAZZOLINO DI FERRARA, 1481—1530.

178 THE PASSAGE OF THE RED SEA . . . . . *Edward Solly, Esq.*
Inscribed "Z. V. 19. MDXXI." Engraved in D'Agincourt, pl. 198.
No. 30 of the Sale Catalogue of the Solly Collection in 1847.

DANIELE DA VOLTERRA, 1509—1566.

179 THE ENTOMBMENT . . . . . *W. Angerstein, Esq.*
From the Florentine gallery; imported by Mr. Solly.

FRANCESCO PRIMATICCIO, 1504—1570. ITALIAN.

180 PENELOPE AND ULYSSES. W. vol. 3, p. 322. . . . *Earl of Carlisle.*

ANGELO BRONZINO, 1502—1572.

181 PORTRAIT OF COSMO I., GRAND DUKE OF TUSCANY *R. S. Holford, Esq.*
W. vol. 2, p. 195.

BACCIO BANDINELLI, b. 1487—1559.

182 PORTRAIT OF AN OLD MAN . . . . . *William Drury Lowe, Esq.*

LEONARDO DA VINCI, 1452—1519.

183 PORTRAIT OF MONA LISA . . . . . *R. Twining, Esq.*
This replica of the celebrated picture in the Louvre, called also La Belle Joconde, formerly belonged to the poet Wordsworth, and was by him presented to its present owner.

MICHAEL ANGELO BUONAROTTI, 1474—1563.

184 CHRIST AND THE WOMAN OF SAMARIA. Painted in chiaro oscuro.
Liverpool Royal Institution.
P. Formerly at Capo di Monte in the Collection of the King of Naples. Brought to England by Ottley. No. 34 of his Sale Catalogue in 1811. Engraved in Landon, vol. 1, pl. 42. No. 61 of the new Liverpool Catalogue. W. vol. 3, p. 237.

GIULIO ROMANO, 1492—1546.

185 FIGURES AND ELEPHANTS. In chiaro oscuro . . . . *Ditto.*

MARCELLO VENUSTI, 1515—1576.

186 THE SCOURGING OF CHRIST. Canvas . . . . *J. S. Harford, Esq.*
Inscribed on the slab of pavement beneath the Saviour's foot, MA. VENV. 1552. AP. S. VEN. This picture is a reduced copy of the famous fresco by Sebastiano del Piombo in S. Pietro in Montorio at Rome, from the design of Michel Angelo. Engraved in Landon, vol. 2, pl. 6. W. vol. 3, p. 188.

187 A "SILENTIUM." After Michael Angelo and Raphael . . *Mrs. Dawson.*
Engraved by Charles Pye in 1825, when in the possession of Jonathan Dawson, Esq.

PERINO DEL VAGA, 1500—1547.

188 THE NATIVITY . . . . . *Lord Ward.*
Inscribed and dated, 1534. W. vol. 2, page 233.

MODERN GREEK.

189 ST. GEORGE. See Note at page 13 . . . . . *Christchurch, Oxford.*

DOMENICO RICCIO, called **BRUSASORCI**, 1494—1567.

190 THE VISION OF ST. FRANCIS. Painted on marble . . *G. A. Hoskins, Esq.*

MAZZOLINO DI FERRARA, 1481—1530.

191 THE CIRCUMCISION . . . . . *Earl of Ellesmere.*
P. From Mr. Coningham's Collection. No. 46 of the Sale Catalogue, 1849. W. vol. 2, p. 30.

ANGELO BRONZINO, 1502—1572.

192 PORTRAIT OF COSMO I., GRAND DUKE OF TUSCANY *H.R.H. Prince Albert.*
P. No. 20 of the Kensington Palace Catalogue.

BATTISTA FRANCO, called **SEMOLEI**, 1498—1561.

193 THE BAPTISM. St. John, holding a cross, kneels to take some water in a bowl. Two Angels in the act of undressing the Saviour . . . . . *Duke of Newcastle.*

191. —. The Circumcision of Christ, from the Grimani Breviary. A genuine and fine example, warm in the glow, and notable, except

192. —. Portrait of Cosme I., Grand Duke of Tuscany. 16th cent. Oil. [illegible] Inscribed [illegible] the Duke's name, title, and date, and the artist's name and address, [illegible]

193. —. The Adoration of the Shepherds in the Stable. [illegible] with [illegible] and already [illegible] in [illegible]

194. —. Three Venetian Senators, [illegible]

195. —. Portrait of Bartolommeo Cavalli, Knight of Rhodes (a Turk), and his wife Elena Cavalli, [illegible] Oil. [illegible] dressed in the white mantle of an order, and a black veil; the costume is [illegible] the hands resting, the head [illegible], and the ground of a delicate grey.

208. ... St. Jerome. St. Catherine. and St. Barbara. These are genuine though not very important pictures by the Sebastiano Luciani of Venice. The heads are somewhat harsh, and the drawing rather hard, but the colouring is warm.

208' D.P. Xiii. 11 Feb 1966 (155)

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BALDASSARE PERUZZI, 1481—1537.

194 THE ADORATION OF THE SHEPHERDS . . . . . *Lord Ward.*
Dr. Waagen suggests the name of PROSPERO FONTANA as the author of this large altarpiece. From the Fesch Collection. W. vol. 2, p. 236.

Giorgio VASARI, 1512—1574.

195 ST. PETER, ST. PAUL, ST. JEROME . . . *Liverpool Royal Institution.*

G. B. MORONI, 1510—1578.

196 PORTRAIT OF BARTOLOMMEO CAPELLO . . . *Wm. Drury Lowe, Esq.*
Inscribed "Bart^{s}. Cappellus, 1546, April 2," on the letter in his hand.

PALMEZZANO DA FORLÌ. Painted 1503—1537.

197 JUDITH. (Inscribed). . . . . *H.R.H. Prince Albert.*

G. B. MORONI, 1510—1578.

198 AN OLD MAN AT AN ANVIL . . . . *Earl of Elgin and Kincardine.*
Considered by Dr. Waagen to be by Bonvicino called MORETTO da Brescia.

PERINO DEL VAGA, 1500—1547.

199 PORTRAIT OF CARDINAL POLE . . . . . *Earl Spencer.*
No. 315 of the Catalogue at Althorp House. W. vol. 3, p. 455.

GIULIO ROMANO, 1492—1546.

200 ALEXANDER THE GREAT. Holding a figure of Victory in his right hand . . . . . *J. Dingwall, Esq.*
From King of Holland's sale, No. 178.
Described by Vasari in his Life of Giulio Romano. Vol. 1, p. 713, of the Florentine Edition, 1832. Vol. 4, page 48, of Bohn's translation.

DANIELE DA VOLTERRA, 1509—1556.

201 THE DEPOSITION, OR DESCENT FROM THE CROSS . *Abraham Darby, Esq.*
A reduced early copy of the celebrated fresco in the church of the Trinità di Monte at Rome.

PARMIGIANINO, 1504—1540.

202 TWO CUPIDS CARRYING A THIRD . . . . . *Earl of Yarborough.*
No. 26 of the Brocklesby Catalogue.

DOSSO DOSSI, 1490—1560.

203 THE CIRCUMCISION . . . . . *Liverpool Royal Institution.*

BERNARDINO LUINI, 1460—still living 1530.

204 THE MARRIAGE OF ST. CATHERINE . . . *G. Cornwall Legh, Esq.*

ANDREA DA SALERNO, 1480—1545.

205 A TRIPTYCH. St. Jerome seated; St. Catherine to the left, St. Rosalia to the right . . . . . *Earl of Ellesmere.*

ANDREA DEL SARTO, 1488—1536.

206 PORTRAIT OF LEONORA D'ESTE . . . . . *F. Edwards, Esq.*

GIOVANNI DI SPERANZA. Painted about 1500.

207 MADONNA AND CHILD AND ST. JOSEPH. . . *G. E. H. Vernon, Esq.*
Name inscribed.

PEDRO CAMPANA, 1503—1570.

208 THE MAGDALEN TAKING OFF HER PEARLS . . *Geo. A. Hoskins, Esq.*
Stirling, vol. 1, p. 123—125. W. vol. 2, p. 259. From the Spanish Gallery of Louis Philippe. No. 358 of the Sale Catalogue in 1853.

BERNARDINO LUINI, 1460, still living 1530.

209 ST. CATHERINE AND ANGELS . . . . . *P. Howard, Esq.*

PARMIGIANINO, 1504—1540. ITALIAN.

210 THE EMPEROR CHARLES V. Painted at Bologna in 1530. *W. Angerstein, Esq.*

RAPHAEL, 1483—1520.

! 211 THE INCREDULITY OF ST. THOMAS . . . . . *Lord Northwick.*
P. From the Solly Collection, where it was called a PERUGINO. No. 21 of the Sale Catalogue in 1847. No. 272 of the Thirlestane House Catalogue.

!! 212 HOLY FAMILY . . . . . *Sir Humphrey De Trafford, Bart.*

ANDREA DEL SARTO, 1488—1536.

213 VIRGIN AND CHILD . . . . . *Soulages Collection.*

INNOCENZIO DA IMOLA.

!! 214 CHRIST BEARING THE CROSS . . . . . *Mark Phillips, Esq.*
Purchased at Cardinal Spina's sale at Rome, 1828—9.

CESARE D'ARPINO, 1568—1640.

215 SS. PETER AND PAUL . . . . . *Geo. A. Hoskins, Esq.*

JUAN VICENTE JOANNES, 1523—1579.

! 216 HIS OWN PORTRAIT . . . . . *Wm. Stirling, Esq.*
From the Soult Collection. No. 4 of the Sale Catalogue. Stirling, vol. 1, p. 251—261.

NAVARRETE, called **EL MUDO**, 1526—1579.

! 217 MADONNA AND CHILD, WITH SAINTS . . . . . *G. A. Hoskins, Esq.*

GAUDENZIO FERRARI, 1484—1550.

! 218 ADORATION OF THE SHEPHERDS . . . . . *Lady Dunmore.*

DOSSO DOSSI, 1490—1560.

219 THE STORY OF FRANCESCA DA RIMINI. A tempera picture . . . . . *W. Drury Lowe, Esq.*
C.

PERIOD OF MICHEL ANGELO.

220 THE CHEVALIER BAYARD. Full-length . . . *The Rev. Dr. Wellesley.*

GIORGIONE.

221 PORTRAIT OF THE SCULPTOR BACCIO BANDINELLI *Her Majesty, from Hampton Court.*
Engraved by Cornelius Visscher. Jameson's Public Galleries, p. 303.

CORREGGIO, 1494—1534.

!! 222 "ECCE HOMO" . . . . . *The Dowager Lady Sitwell.*
C. Purchased in Florence by Thomas Wright, Esq.

EMPOLI, 1554—1640.

! 223 ADORATION OF THE SHEPHERDS . . . . . *R. S. Holford, Esq.*

DOSSO DOSSI, 1490—1560.

224 A "SILENTIUM," after Michael Angelo . . . *Liverpool Royal Institution.*

MARCELLO VENUSTI, 1515—1576.

!! 225 SLEEPING ENDYMION . . . . . *Peter Norton, Esq.*
From the Lucien Buonaparte Collection. Buchanan's Memoirs, vol. 2, p. 273.

F. ZUCCHERO.

226 DON CARLOS WHEN YOUNG. Full-length portrait . . *Earl of Yarborough.*
No. 89 of the Brocklesby Catalogue.

VASARI, 1512—1574.

227 THE POETS OF ITALY . . . . . *Oriel College, Oxford.*
FICINUS, POLIZIANO, PETRARCHA, BOCCACCIO, DANTE, CAVALCANTE.
Engraved by Hieronimus Cock. C. A similar picture to this on panel was in the Orleans Collection. Engraved by Cathelin and Mondet.

221. — [illegible]

[illegible]

Quant de me.

235. —. Un autre bien. [illegible]

PROCCACINI, 1548—1626. ITALIAN.

228 THE MARRIAGE OF ST. CATHERINE . . *Liverpool Royal Institution.*

229 A "PIETÀ" . . . . . *Abraham Darby, Esq.*

FRANCISCO DE RIBALTA, b. about 1555, d. 1628. Spanish School.

230 PORTRAIT OF THE ARTIST AND HIS WIFE . . *Sir Wm. Eden, Bart.*
Stirling, vol. 1, p. 491—496.

ANDREA DEL SARTO, 1488—1536.

231 HOLY FAMILY. With St. John the Baptist and Saint Elizabeth.
A Circular picture . . . . . *Hon. Wm. Warren Vernon.*
From the Collection of Charles I. W. vol. 2, p. 478.

ALESSANDRO BONVICINO (IL MORETTO), 1500—still living 1556.

232 ALTAR-PIECE—THE MADONNA AND CHILD, SEATED ON THE CLOUDS, WITH ST. HIPPOLYTUS AND ST. CATHERINE BELOW.
Inscription on broken pedestal—
"MEBRIS DISSOLV VOLVERVNT NE VINCVLIS DIVELLERETVR ÆTERNIS."
C. 7 ft. 6 in. by 4 ft. 6 in. *Fras. Palgrave, Jun., Esq.*
From the Solly Collection, No. 20 of the Sale Catalogue, 1847.

PARMIGIANINO, 1504—1540.

233 CABINET PICTURE. From the Barberini Palace. . . . *J. S. Harford, Esq.*

D. THEOTOCUPOLI, called **EL GRECO**, 1548—1625.

234 PORTRAIT OF HIS DAUGHTER . . . . . *William Stirling, Esq.*
From the Spanish Gallery in the Louvre. Stirling's Painters, v. 1, p. 285.

GAUDENZIO FERRARI, 1484—1550.

235 VIRGIN AND ANGELS WORSHIPPING THE INFANT SAVIOUR.
W. vol. 2, p. 196. P. *R. S. Holford, Esq.*

GAROFALO.

236 THE CIRCUMCISION . . . . . *Earl of Yarborough.*

GIULIO ROMANO, 1492—1546.

237 SACRIFICE OF A GOAT TO JUPITER . *Her Majesty, from Hampton Court.*
Formerly in King Charles's Collection, and called "a high and narrow piece; four little entire figures and a goat lying by to be sacrificed." No. 244 of Hampton Court Catalogue. Jameson's Public Galleries, part 2, p. 334. W. vol. 2, p. 360.

FRANCESCO HERRERA (the Elder), 1576—1656.

238 ST. PETER. From the Spanish Gallery of the Louvre . . *William Stirling, Esq.*

ANDREA SOLARIO, b.1458, still living 1530.

239 VIRGIN AND CHILD . . . . . *R. S. Holford, Esq.*

LUIS DE VARGAS, 1502—1568.

240 VIRGIN AND CHILD ADORED BY SAINTS . . . *Wm. Stirling, Esq.*
From the Spanish Gallery of the Louvre. Stirling, vol. 14, p. 307—31.

SEBASTIANO DEL PIOMBO, 1485—1547.

241 THE DEAD CHRIST MOURNED, AND THE DESCENT INTO HELL.
A Triptych . . . . . *Lord Northwick.*
Attributed by Dr. Waagen to BLOEMART. No. 25 of the Thirlestane House Catalogue. W. vol. 2, p. 206.

ANNIBALE CARRACCI, 1560—1609.

242 ASSUMPTION OF THE VIRGIN . . . . . *Duke of Newcastle.*
From Hafod House.

ANDREA SOLARIO, b. 1458, still living 1530.

243 THE DAUGHTER OF HERODIAS HOLDING THE CHARGER
George A. Hoskins, Esq.

PELLEGRINO MUNARI DA MODENA, d. 1523. ITALIAN.

244 MADONNA AND CHILD . . . . . *Lord Northwick.*
Attributed by Dr. Waagen to GAUDENZIO FERRARI. No. 264 of Thirlestane House Catalogue. W. vol. 3, p. 200.

SALOON B. SOUTH SIDE
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GIORGIONE.

245 THE WOMAN OF SAMARIA WITH THE SAVIOUR AT THE WELL. *Sir Humphrey de Trafford, Bart.*

246 CÆSAR RECEIVING THE HEAD OF POMPEY . . . . *Earl of Darnley.*
W. vol. 3, p. 19.

TITIAN, 1477—1576.

247 THE SUPPER AT EMMAUS . . . . . *The Earl of Yarborough.*
Mentioned by Ridolfi, No. of Arlington St. Catalogue.

DOMENICHINO, 1581—1641.

248 DAVID AND GOLIATH . . . . . *Earl of Warwick.*

SEBASTIANO DEL PIOMBO, 1485—1547.

249 FEMALE PORTRAIT *Earl of Kincardine and Elgin.*

TITIAN, 1477—1576.

250 IGNATIUS LOYOLA . . . . . *The Duke of Manchester.*

GIORGIONE, 1477—1511.

251 THE JUDGMENT OF PARIS . . . . . *The Earl of Malmesbury.*
C. W. vol. 1, p. 416.

252 THE DAUGHTER OF HERODIAS WITH THE HEAD OF ST. JOHN.
W. vol. 2, p. 179. . . . . *Th. Baring, Esq.*

253 A MUSIC PARTY. A Youth and two Ladies seated in a Landscape. *Lord Northwick.*
Called by Dr. Waagen a PALMA VECCHIO. No. 157 of the Thirlestane House Catalogue. W. vol. 2, p. 202.

TITIAN, 1477—1576.

254 A FEMALE ATTIRED BY TWO RICHLY DRESSED MALE FIGURES. *Lord Ward.*

255 PORTRAIT OF VERDIZOTTE. Inscribed. . . . . *Francis Edwards, Esq.*

256 ALESSANDRO DE' MEDICI . . . . *Her Majesty, from Hampton Court.*
Engraved by Van Reynst and C. Visscher. Jameson's Public Galleries, p. 306. W. vol. 2, p. 357.

257 PORTRAIT OF ARIOSTO, half length . . . . . *Earl of Darnley.*
A replica of the one in the Manfrini Collection at Venice. Inscribed "Titianus." W. vol. 3, p. 19.

TITIAN and SCHIAVONE.

258 A PIETÀ . . . . . *Sir John Pringle, Bart.*

TITIAN, 1477—1576.

259 RAPE OF EUROPA . . . . . *Earl of Darnley.*
From the Orleans Gallery. Inscribed "Titianus pinxit." W. vol. 3, p. 18.

260 THE DOG OF CHARLES V. . . . . *The late J. Smith Barry, Esq.*

261 THE MAGDALEN . . . . . *Joseph Sanders, Esq.*

262 THE RAPE OF PROSERPINE . . . . *J. Evelyn Denison, Esq.*
From the Orleans Collection. See Passavant. Engraved in the Orleans Gallery under the name of LAMBERT SUSTER by J. L. Deligunon.

263 PORTRAIT OF A GIRL occupied in making Lace . *Richard Baxter, Esq.*

may be considered one of the best: and it is the most important factor in [illegible] selection

270. ... [illegible]

274. ... [illegible]

276. ... [illegible]

277. Sch. 6.7.1966 (118) illus. & do. 10.7.1968 (108) q.v.

279. ... [illegible]

ITALIAN.

TITIAN—*continued.*

264 JULIUS CÆSAR . . . . . *Abraham Darby, Esq.*

265 TIBERIUS . . . . . *Ditto.*

266 CALIGULA . . . . . *Ditto.*

267 CLAUDIUS . . . . . *Ditto.*

268 GALBA . . . . . *Ditto.*

269 OTHO . . . . . *Ditto.*

BONIFAZIO VENEZIANO, 1491—1553.

270 SUSANNA AND THE ELDERS . . . . . *The late J. Smith Barry, Esq.*

TITIAN, 1477—1576.

271 THE ADORATION OF THE SHEPHERDS . . . *Christ Church, Oxford.*
Formerly in the Collection of Charles I.

272 THE DUKE OF ALVA . . . . . *Ditto.*

PAOLO VERONESE, 1528—1588.

273 DIANA AND ACTÆON. A Sketch. . . . . *W. Angerstein, Esq.*

TINTORETTO, 1512—1594.

274 THE NINE MUSES . . . . . *Her Majesty, from Hampton Court.*
Formerly belonged to Charles I. and James II. Engraved by Gribelin. Jameson's Public Galleries, p. 368. W. vol. 2, p. 359.

ANDREA SCHIAVONE, 1522—1582.

275 A MONK PREACHING BEFORE AN ASSEMBLAGE OF NOBLES *Rev. T. Staniforth.*
In this interesting picture may be recognised portraits of Charles V., Philip II., and the reigning pontiff. The subject seems to have reference to one of the king's ceremonials of abdication, as his son wears a crown also. Generally regarded as a TITIAN.

GIACOMO DA PONTE (called **BASSANO**), 1510—1592.

276 THE RICH MAN AND LAZARUS . . . . . *Th. Birchall, Esq.*
From the Rogers' Collection, No. 612 of the Sale Catalogue, 1856. W. vol. 2, p. 77.

TITIAN, 1477—1576.

277 TITIAN'S DAUGHTER HOLDING UP A JEWELLED CASKET ON A DISH *Earl De Grey.*
From the Orleans Gallery. W. vol. 2, p. 85. See Kugler's essay in Blätter fur bildende Kunst, 1833, No. 30. Engraved by François Guibert.

278 MARRIAGE OF ST. CATHERINE . . . . . *C. P. Grenfell, Esq.*
From the Lucien Buonaparte Collection.

279 FINISHED SKETCH FOR THE LARGE PICTURE IN THE ESCURIAL KNOWN AS "LA GLORIA DI TIZIANO" . . . . *Lord Harry Vane.*
From the Collection of Mr. Rogers. No. 725 of the Sale Catalogue of 1856. The original picture was painted by order of Charles V., and placed in the monastery to which he had retired; Philip II. removed it to Madrid, and it now remains in the Escurial. This sketch was discovered in a gambling house at Madrid, about 1808. Brought to England by Mr. Wallis. Engraved in 1566. See Ridolfi, vol. 1, p. 167. Jameson's Private Galleries, p. 401. W. vol. 2, p. 77.

PAOLO VERONESE, 1528—1588.

280 MARRIAGE OF ST. CATHERINE . . . . . *Christ Church, Oxford.*

TITIAN, 1477—1576.

281 PHILIP II. OF SPAIN . . . . . *Earl Stanhope.*

PAOLO VERONESE, 1528—1588.

282 EXPULSION OF THE MONEY CHANGERS . . . . *Earl of Yarborough.*
No. 55 of the Arlington Street Catalogue. W. vol. 2, p. 87.

TINTORETTO, 1512—1594. ITALIAN.

283 SKETCH OF THE MIRACLE OF ST. MARK . . . . *Miss Burdett Coutts.*
From the Collections of Ottley and Rogers, No. 720 of the Sale Catalogue in 1856. The original picture, about 20 feet long, is now in the Museum at Venice. Jameson's Private Galleries, p. 401. W. vol. 2, p. 77.

GIACOMO DA PONTE (called **BASSANO**), 1510—1592.

284 THE ELEMENT OF FIRE. Inscribed . . . . *Liverpool Royal Institution.*

PAOLO VERONESE, 1528—1588.

285 "LE RESPECT" . . . . . *Earl of Darnley.*
C. 5 ft. 10 in. square. From the Orleans Gallery. W. vol. 3, p. 20. Previously in the collection of the Queen of Sweden. Engraved by Cathelin et Couché.

286 "L'AMOUR HEUREUX" . . . . . *Ditto.*
C. 5 ft. 10 in. square. From the Orleans Gallery. W. vol. 3, p. 20. Engraved by Beljambe et Cathelin.

287 "L'INFIDÉLITÉ" . . . . . *Ditto.*
C. 5 ft. 10 in. square. From the Orleans Gallery. W. vol. 3, p. 20. Engraved by J. A. Pierron.

288 "LE DÉGOUT" . . . . . *Ditto.*
C., 5 ft. 10 in. square. From the Orleans Gallery. W. vol. 3, p. 20. Engraved by J. Couché.

TITIAN, 1477—1576.

289 A RICH WOODED LANDSCAPE . . . *Her Majesty, from Buckingham Palace.*
3 ft. 9 in. by 3 ft. 2 in.
Page 13 of Jameson's Private Galleries. W. vol. 2, p. 2.

PARIS BORDONE, 1500—1570.

290 FEMALE FIGURE. Inscribed "Par Bor." . . . . *Abraham Darby, Esq.*

GIACOMO DA PONTE (called **BASSANO**), 1510—1592.

291 THE MADONNA AND CHILD PRESENTING A ROSARY TO A VENETIAN LADY . . . . . *Lord Harry Vane.*
From the Rogers' Collection, No. 654 of the Sale Catalogue, 1856.

TITIAN, 1477—1576.

292 AN ALLEGORY . . . . . *Earl of Stamford and Warrington.*

BONIFAZIO VENEZIANO, 1491—1553.

293 VIRGIN AND CHILD, WITH SAINTS . . . . . *R. S. Holford, Esq.*
Formerly known as PALMA VECHIO. W. vol. 2, p. 197.

PAOLO VERONESE, 1528—1588.

294 NYMPH EXTRACTING A THORN . . . . . *Earl of Yarborough.*
No. 51 of Brocklesby Catalogue.

295 THE INFANT SAVIOUR AND ST. JOHN . . . . *Peter Norton, Esq.*

TINTORETTO, 1512—1594.

296 A PROCURATOR OF ST. MARK . . . . . *R. S. Holford, Esq.*
From the Palazzo Foscari. W. vol. 2, p. 197.

SCHOOL OF TITIAN.

297 ST. PETER MARTYR . . . . . *The late J. Smith Barry, Esq*
An old copy, on a reduced scale, of Titian's celebrated altar-piece, formerly in the Church of SS. Giovanni e Paolo, at Venice.

TINTORETTO, 1512—1594.

298 JUNO AND THE INFANT HERCULES; OR, THE ORIGIN OF THE MILKY WAY . . . . . *Earl of Darnley.*
C. 4 ft. 8 in. by 4 ft. 1 in. From the Orleans Gallery. W. vol. 3, p. 20.

PALMA VECCHIO, 1480, still living 1521.

299 VIRGIN AND CHILD WORSHIPPED BY SAINTS . . . *R. S. Holford, Esq.*
Attributed by Waagen to BONIFAZIO. W. vol. 2, p. 197.

TINTORETTO, 1512—1594.

300 PORTRAIT OF A SENATOR . . . . . *Marquis of Abercorn.*

TITIAN, 1477—1576. ITALIAN.

301 A "RIPOSO" . . . . . *R. S. Holford, Esq.*
From the Orleans Gallery. W. vol. 2, p. 197.

TINTORETTO, 1512—1594.

302 LEDA. From the Orleans Gallery. . . . . *Peter Norton, Esq.*

TITIAN, 1477—1576.

303 PRESUMED PORTRAIT OF A DUKE OF MILAN . . . *R. S. Holford, Esq.*
W. vol. 2, p. 197.

PAOLO VERONESE, 1528—1588.

304 REBECCA AT THE WELL . . . . . *Earl of Yarborough.*
Exhibited in the British Institution in 1856, No. 91. No. 66 of the Brocklesley Catalogue.

PALMA VECCHIO, 1480—still living. 1521.

305 ADORATION OF THE SHEPHERDS . . *Her Majesty, from Hampton Court.*

PAOLO VERONESE, 1528—1588.

306 THE MAGDALEN ANOINTING THE FEET OF THE SAVIOUR *Miss Burdett Coutts.*
This finished study for the great picture in the Durazzo Palace at Genoa, was formerly in the Collections of Mr. Henry Hope and Mr. Rogers, No. 716 of the Sale Catalogue, 1856. Engraved in Hamilton's "Schola Italica." Exhibited in the British Institution in 1854, No. 71. Jameson's Private Galleries, p. 398.

TINTORETTO, 1512—1594.

307 PORTRAIT OF A DOGE . . . . . *Duke of Manchester.*

AGOSTINO CARRACCI.

308 AN ADORING ANGEL . . . . . *Earl of Yarborough.*

LODOVICO CARRACCI, 1555—1619.

309 TWO SAINTS AND AN ANGEL ABOVE, THE HALF-LENGTH FIGURE OF DONOR BELOW . . . . . *The late Smith Barry, Esq.*

ANNIBALE CARRACCI, 1560—1609.

310 THE THREE MARIES . . . . . *Earl of Carlisle.*
From the Orleans Gallery. Engraved by Sharpe. W. vol. 3, p. 324.

GUIDO RENI, 1575—1642.

311 THE ASSUMPTION OF THE VIRGIN. W. vol. 3, p. 190. . *J. S. Harford, Esq.*

TINTORETTO, 1512—1594.

312 LANDSCAPE, WITH THE SACRIFICE OF ISAAC . . . *Earl of Carlisle.*
From the Tresham Collection. W. vol. 3, p. 320.

313 LANDSCAPE, WITH THE TEMPTATION OF CHRIST . . *Ditto.*
From the Tresham Collection. W. vol. 3, p. 320.

314 ESTHER BEFORE AHASUERUS . . . *Her Majesty, from Hampton Court.*
Formerly belonged to Charles I. Jameson's Public Galleries, p. 318.
W. vol. 2, p. 359.

ANNIBALE CARRACCI, 1560—1609.

315 THE VIRGIN BORNE TO HEAVEN BY ANGELS . . . *R. S. Holford, Esq.*
W. vol. 2, p. 198.

LODOVICO CARRACCI, 1555—1619.

316 THE ENTOMBMENT . . . . . *Earl of Ellesmere.*

AGOSTINO CARRACCI.

317 CUPID OVERCOMING PAN IN PRESENCE OF TWO NYMPHS . *Lord Feversham.*
Inscribed "Amor vincit omnia."

ALBANI, 1578—1660.

318 THE JUDGMENT OF PARIS . . . . . *John Anderson, Esq.*

GUIDO RENI, 1575—1642. ITALIAN.

319 INFANT CHRIST SLEEPING ON THE CROSS . . . *Earl of Yarborough.*
From the Orleans Gallery. No. 7 of the Brocklesby Catalogue.

GUERCINO, 1592—1666.

320 VISION OF ST. BRUNO . . . . . *Peter Norton, Esq.*

DOMENICHINO.

321 THE INFANT SAVIOUR WITH INSTRUMENTS OF THE PASSION *Miss Burdett Coutts.*
From the Rogers' Collection, No. 681 of the Sale Catalogue, 1856.
Formerly in the possession of Benjamin West.

ANNIBALE CARRACCI, 1560—1609.

322 THE MAGDALEN IN THE DESERT. On copper. . . *Lord Scarsdale.*
W. vol. 3, p. 393.

PARMIGIANINO, 1504—1540.

323 CUPIDS, WITH BOWS AND TORCHES. From Brocklesby. . *Earl of Yarborough.*

ALESSANDRO TIARINI, 1577—1668.

324 VISION OF ST. FRANCIS. No. 61 of Brocklesby Catalogue. . *Ditto.*

LODOVICO CARRACCI, 1555—1619.

325 MADONNA AND CHILD ADORED BY SAINTS . . . *Miss Burdett Coutts.*
From the Rogers' Collection, No. 623 of the Sale Catalogue, 1856.
W. vol. 2, p. 77.

326 MADONNA AND CHILD . . . . . *Peter Norton, Esq.*

ANNIBALE CARRACCI, 1560—1609.

327 ST. ROCHE INTERCEDING WITH THE MADONNA . . *Messrs. Wadmore.*
From the Orleans Gallery.

£500

LODOVICO CARRACCI, 1555—1619.

328 THE ENTOMBMENT . . . . . *Earl of Carlisle.*
From the Orleans Gallery. W. vol. 3, p. 219.

£450

ANNIBALE CARRACCI, 1560—1609.

329 MADONNA AND CHILD, ATTENDED BY ST. JOHN, ST. MARGARET, AND THE MAGDALEN . . . . *J. Evelyn Denison, Esq.*
Painted for the Convent of Nuns of St. Giovanne Eta, of Lucca; cited by Baldinucci, and detailed in the various guides of Lucca.

ALBANI, 1560—1609.

330 A "RIPOSO." W. vol. 2, p. 198. . . . . *R. S. Holford, Esq.*

ANNIBALE CARRACCI, 1560—1609.

331 ST. JOHN THE EVANGELIST. W. vol. 2, p. 198. . . *Ditto.*

GUERCINO, 1592—1666.

332 THE MAGDALEN . . . . . *Earl of Yarborough.*
Supposed to be the portrait of Madame de la Vallière. No. 147 of Brocklesby Catalogue.

333 MADONNA AND CHILD WITH BIRD . . . . . *Miss Burdett Coutts.*
C. 2 ft. 6 in. by 1 ft. 10 in. From the Borghese Palace. Brought to England by Ottley. From the Rogers' Collection, No. 609 of the Sale Catalogue, 1856. Engraved by Bettelini.

DOMENICHINO, 1581——1641.

334 ST. AGNES . . . . . *Her Majesty, from Windsor Castle.*
Formerly at Kensington Palace. Jameson's Public Galleries, p. 259.
W. vol. 2, p. 434. Engraved by

ANNIBALE CARRACCI, 1560—1609.

335 THE CORONATION OF THE VIRGIN . . . . *Duke of Newcastle.*
C. 3 ft. 10 in. by 4 ft. 7 in.
From the Rogers' Collection, No. 730 of the Sale Catalogue, 1856.
From the Palazzo Aldobrandini at Rome, and brought to England by Mr. Day about 1800. Jameson's Private Galleries, p. 392.

330. — . A very good specimen of this beautiful master, pretty and rich in conception, attractive in the design, and most probably executed [illegible]

331. — . St. John the Evangelist [illegible] in ecstasy and looking up towards an angel who [illegible] in the air. A first rate work of [illegible] master, containing excellent drawing, and fine [illegible] and in capital condition.

332. — . Painting, represented as a woman [illegible] with a palette.

334. — . St. Agnes, full length. [illegible] and [illegible] and [illegible] belonging to his best pictures.

338. — . David and Abigail. The character of the heads is somewhat modern and refined. [illegible]

CARAVAGGIO, 1569—1609. ITALIAN.

336 THE ENTOMBMENT . . . *Sir Philip De Malpas Grey Egerton, Bart.*
C. Formerly belonged to the Melvezzi family at Bologna. It is mentioned in Baldavicini's Lives of the Painters.

DOMENICHINO, 1581—1641.

337 GRAND LANDSCAPE . . . . *Francis Edwards, Esq.*

GUIDO RENI, 1575—1642.

338 DAVID AND ABIGAIL . . . . . *Lord Feversham.*
Exhibited in the British Institution in 1855.

339 HEAD OF THE SAVIOUR . . . . . *John Hick, Esq.*

340 THE MAGDALEN . . . . . *M. Bayley, Esq.*

DOMENICHINO, 1581—1641.

341 ST. JOHN THE EVANGELIST . . . . . *Earl of Carlisle.*
From the Orleans Gallery. Engraved by Müller. W. vol. 3, p. 324. £600

ANNIBALE CARRACCI, 1560—1609.

342 A BUTCHER'S SHOP, containing Portraits of the Carracci Family.
W. vol. 3, p. 47. *Christ Church, Oxford.*

GUIDO RENI, 1575—1642.

343 HALF-LENGTH FIGURE OF ST. SEBASTIAN. W. vol. 2, p. 236 . *Lord Ward.*

344 CLEOPATRA AND THE ASP . . . . *Her Majesty, from Windsor Castle.*
Engraved by Strange in 1753. Mrs. Jameson's Public Galleries, p. 253. W. vol. 2, p. 444.

345 HOLY FAMILY. From the Tanari Palace. . . *Sir John Stuart Forbes, Bart.*

SALOON C.—SOUTH SIDE.

N.B.—The whole of Vestibule 2 is devoted to Spanish Art, and includes Nos. 620—647, pp. 50, 51.

GUERCINO, 1592—1666.

346 DAVID AND BATHSHEBA . . . . . *Wynn Ellis, Esq.*

GUIDO RENI, 1575—1642.

347 CHARITY . . . . . *Lord Feversham.*

FRANCESCO FURINI, 1600—1649.

348 SIGISMUNDA . . . . . *Duke of Newcastle.*
See Hogarth's Sigismunda, No. 21, Saloon D, p. 78.

GIULIO CAMPI.

349 MARRIAGE OF ST. CATHERINE . . . . . *G. Hoskins, Esq.*

GUERCINO, 1598—1666.

350 A "PIETÀ" . . . . . *W. Stuart, Esq.*
On copper. A replica of the National Gallery picture. From the Rogers' Collection, No. 618 of the Sale Catalogue, 1856.

351 ASSEMBLAGE OF SAINTS. A study . . . . *Earl of Ellesmere.*

DOMENICHINO, 1581—1641.

352 ST. CECILIA . . . . . *Hon. Warren Vernon.*

GUERCINO, 1592—1666.

353 CHRISTINA OF SWEDEN. No. 149 of Brocklesby Catalogue. *Earl of Yarborough.*

DOMENICO FETI, 1589—1624. ITALIAN.

354 THE LORD OF THE VINEYARD HIRING LABOURERS . . *Earl of Yarborough.*
No. 10 of the Brocklesby Catalogue.

CARLO DOLCI, 1616—1686.

355 THE VIRGIN GIVING THE PICTURE OF ST. DOMENIC TO THE SUPERIORS OF A CONVENT . . . . . *Earl of Darnley.*
Purchased by the present Earl at Florence. W. vol. 3, p. 20.

356 ST. AGNES, VIRGIN MARTYR . . . . . *Philip H. Howard, Esq.*

SASSOFERRATO, 1605—1630.

357 THE MADONNA AND CHILD . . . . . *Mark Phillips, Esq.*

GUERCINO, 1592—1666.

358 A VIOLIN-PLAYER WITH A FEMALE ADDRESSING HIM . *Earl of Portsmouth.*

ANDREA VACCARO, 1598—1670.

359 ST. CECILIA . . . . . *George Faulkener, Esq.*

DOMENICHINO, 1581—1641.

360 PORTRAIT OF A CARDINAL . . . . . *The Duke of Newcastle.*

GUIDO RENI, 1575—1642.

361 SALOME RECEIVING THE HEAD OF ST. JOHN THE BAPTIST. *Earl of Yarborough.*
No. 32 of the Arlington Street Catalogue. W. vol. 2, p. 87.

362 VENUS ATTENDED BY CUPID . . . . . *Earl of Portsmouth.*

GUERCINO, 1592—1666.

363 PORTRAIT OF A CARDINAL. W. vol. 2, p. 236. . . . . *Lord Ward.*

GIOVANNI LANFRANCO, 1581—1647.

364 A BISHOP. . . . . *Earl of Wilton.*

GUERCINO, 1592—1666.

365 LOT AND HIS DAUGHTERS *Sect. 24 3 (1974.(97)* *Rev. Th. Staniforth.*
Engraved by R. Morghen.

LUCA GIORDANO, 1632—1705.

366 THE NATIVITY . . . . . *Earl of Derby.*

PIETRO DA CORTONA, 1596—1669.

367 SACRIFICE TO THE LAMB . . . . . *Ditto.*

CARLO DOLCI, 1616—1686.

368 MARRIAGE OF ST. CATHERINE . . *N. 3 . . 450.* . . *Earl Spencer.*
No. 31 of the Catalogue at Althorp House.

SPAGNOLETTO, 1588—1656.

369 SAN CARLO BORROMEO AT PRAYER . . . . . *Ditto.*

GUERCINO, 1592—1666.

370 THE MARTYRDOM OF ST. LAWRENCE . . . *St. Mary's College, Oscott.*
Painted for the private chapel of Cardinal Magalotti, mentioned by Malvasia in his Felsina Pittrice, tom. 2ndo, p. 367, ed. Bolog. 1678. Cardinal Magalotti's Christian name was Lorenzo; hence probably the selection of the subject of the picture. He was created cardinal by Urban VIII., 1624, and made Bishop of Ferrara, which is only a few miles distant from Cento, the birth-place and residence of Guercino.

SASSOFERRATO.

371 VIRGIN AND CHILD. After Guido . . . . . *Earl of Warwick.*
From the King of Holland's Collection.

CARLO DOLCI, 1616—1686.

372 CHRIST CROWNED WITH THORNS . . . . . *Thomas Townend, Esq.*

GUERCINO, 1592—1666. ITALIAN.

373 AN ALTAR-PIECE. Virgin and Child and two Angels in the Clouds, four Saints and a Youth below . . . *Thos. Baring, Esq.*
Formerly at Stratton. W. vol. 2, p. 180.

CARLO MARATTI, 1625—1713.

374 THE MAGDALEN IN THE DESERT . . . . . *T. Thorby, Esq.*

N. B. The following numbers commence with Early German Art at the upper end of North Wall, Saloon A.

SALOON A.—NORTH WALL.

GERMAN AND FLEMISH ART.

SCHOOL OF VAN EYCK. GERMAN.

375 THE ADORATION OF THE LAMB. A Large Triptych Altar-piece. *L. Lemmé, Esq.*
C. This ancient copy of the famous work of Hubert and John Van Eyck comprises all the internal paintings that were displayed when the wings of the Triptych were opened.
The various parts of the original—and of a famous copy also made by Michel Coxis for Philip II. of Spain,—have been dispersed, and this copy on canvas affords the only clue to their original arrangement. The portions above alluded to are now divided between Munich, Berlin, the Haghe, and Ghent.
The copy in this Gallery was formerly in the Chapel of the Townhall at Ghent. Sold by the French in 1796 to M. C. Hisette, afterwards in Mr. Aders's Collection.—Passavant, p. 92. Kugler, p. 68.
W. vol. 2, p. 461.

LOWER RHENISH SCHOOL, 1480.

376 THE HOLY TRINITY . . . . . *H.R.H. Prince Albert.*
No. 29 of Kensington Palace Catalogue.

377 HOLY FAMILY . . . . . *Ditto.*
C. 1 ft. 4½ in. by 1 ft.
No. 27 of Kensington Palace Catalogue.

ROGIER VAN DER WEYDEN, b. 1401—1464.

378 THE ENTOMBMENT . . . . . *Sir Culling Eardley, Bart.*

MASTER OF THE "LYVERSBERG" PASSION. Painted 1466—1470.

379 PRESENTATION IN THE TEMPLE . . . . . *H.R.H. Prince Albert.*
P. 3 ft. 7 in. by 2 ft. 9½ in.
No. 23 of Kensington Palace Catalogue.

380 **STEPHEN LOTHENER**, called **MEISTER STEPHAN**. Painted 1442—1451.
ST. CATHERINE OF ALEXANDRIA, ST. MATTHEW AND ST. JOHN THE EVANGELISTS . . . . . *Ditto.*
No. 22 of Kensington Palace Catalogue.

~~JOHN VAN EYCK~~, about 1390—1441.

381 A PRIEST OFFICIATING *The Mass of St. Gregory* . . *Lord Ward.*
W. vol. 2, page 237. Crowe and Cavalcaselle's Flemish painters, p. 107.

EARLY COLOGNE.

382 A TRIPTYCH, ADORNED WITH SAINTS UNDER CANOPIES. *A. Beresford Hope, Esq.*

JOHN VAN EYCK, about 1390—1441.

383 MOSES AND THE BURNING BUSH . . . . . *T. Lloyd Roberts, Esq.*

384 VIRGIN AND CHILD . . . . . *A. Beresford Hope, Esq.*
From the King of Holland's Collection. No. 3 of the Sale Catalogue in 1850.

385 MADONNA AND CHILD . . . . . *Duke of Newcastle.*

MATTIAS GRÜNEWALD, 1450—1510. GERMAN.

386 AN ALTAR-PIECE; in the centre, THE VIRGIN AND CHILD ON A CRESCENT, BETWEEN ST. CATHERINE AND ST. BARBARA; on the inner sides of the wings, ST. PHILIP, ST. JAMES, AND ST. ERASMUS; on the outer, ST. NICHOLAS AND ST. GEORGE . . . . . *H.R.H. Prince Albert.*
From the Orford Collection. W. vol. 3, p. 435.

VAN DER WEYDEN THE YOUNGER, d. 1529.

387 "ECCE HOMO" . . . . . *Ditto.*
P. 1 ft. 2½ in. by 11 in. No. 37 of the Kensington Palace Catalogue.

ROGIER VAN DER WEYDEN, b. 1401—1464.

388 "ECCE HOMO." W. vol. 2, p. 459. . . . . *J. H. Green, Esq.*

VAN DER WEYDEN THE YOUNGER, d. 1529.

389 "MATER DOLOROSA" . . . . . *H.R.H. Prince Albert.*
P. 1 ft. 2½ in. by 11 in. No. 37 of the Kensington Palace Catalogue.

HANS MEMLING, d. 1489.

390 A MAN EATING PORRIDGE . . . . . *J. H. Anderdon, Esq.*

SCHOOL OF VAN EYCK.

391 MARIE D'ANJOU . . . . . *Colonel Meyrick.*

392 PORTRAIT OF A YOUNG MAN . . . *Her Majesty, from Hampton Court.*
Crowe and Cavalcaselle's Flemish Painters, p. 266.

HANS MEMLING, d. 1489.

393 WING OF AN ALTAR-PIECE. A female kneeling, attended by her patron Saint . . . . . *Rt. Hon. Vernon Smith.*
From the Rogers' Collection. Crowe and Cavalcaselle's Flemish Painters, p. 265.

JOHN VAN EYCK, about 1390—1441.

394 VIRGIN AND CHILD . . . . . *Lord Feversham.*

GAERAERT VAN DER MEIRE. Painted 1447.

395 VIRGIN AND CHILD . . . . . *H.R.H. Prince Albert.*
P. 8 in. by 6 in. No. 35 of the Kensington Palace Catalogue.

HANS HOLBEIN.

396 PORTRAIT OF A YOUNG MAN HOLDING A BOOK . . . *Lord Ward.*
Painted on a gold ground.

HANS MEMLING, d. 1489.

397 A TRIPTYCH. In the centre the Deposition from the Cross, on the wings St. James of Compostella and St. Christopher. *Rev. J. M. Heath.*

398 SAINT SEBASTIAN . . . . . *The Earl Wemyss.*
Considered by Signor Cavalcaselle a genuine specimen of ANTONELLO DA MESSINA.

399 A DIPTYCH. On the right wing is the Crucifixion, on the left Jeanne of France, wife of John, 2nd Duke of Bourbon, kneeling before a Prie-Dieu, with several other figures . *Rev. J. Fuller Russell.*

400 PORTRAIT OF THE ARTIST. Dated 1462 . . . *Wynn Ellis, Esq.*
From the Aders' and Rogers' Collections. Passavant's Kunstreise, p. 94. Crowe and Cavalcaselle's Flemish Painters, pp. 240, 253. Jameson's Private Galleries, p. 405.

401 PORTION OF A TRIPTYCH, containing St. John the Baptist and supposed figure of the donor, and St. George . . *Rev. J. M. Heath.*
Recently in the possession of Mr. Hertz. Crowe and Cavalcaselle's Flemish Painters, p. 357.

402 VIRGIN AND CHILD . . . . . *H.R.H. Prince Albert.*
No. 32 of the Kensington Palace Catalogue.

403 WING OF AN ALTAR-PIECE. Companion to No. 393 *Rt. Hon. Vernon Smith.*
A male figure kneeling, attended by his patron Saint.

404 VIRGIN AND CHILD . . . . . *Soulages Collection.*

MICHAEL WOHLGEMUTH, 1434—1519. GERMAN.

405 PILATE WASHING HIS HANDS . . . . *Liverpool Royal Institution.*
P. 3 ft. 4 in. by 1 ft. 8 in.
No. 41 of the New Liverpool Catalogue. W. vol. 3, p. 235.

406 THE DEPOSITION, RESURRECTION, AND ASCENSION . *Ditto.*
3 ft. 4 in. by 1 ft. 8 in.
No. 42 of the New Liverpool Catalogue. W. vol. 3, p. 235.

ROGIER VAN DER WEYDEN THE YOUNGER, d. 1529.

407 THE DEPOSITION . . . . . *H.R.H. Prince Albert.*
2 ft. 6½ in. by 1 ft. 8 in.
No. 36 of the Kensington Palace Catalogue.

ANDREA MANTEGNA, 1431—1506.

408 TWO HEADS. From the Palazzo Durazzo . . *Christ Church, Oxford.*
More probably a FLEMISH production.

ROGIER VAN DER WEYDEN, b. 1401—1464.

409 PORTRAIT OF A YOUNG MAN . . . . . *Earl of Darnley.*
W. vol. 3, p. 23. No. 138 of Cobham Catalogue.

MASTER OF THE "LYVERSBERG" PASSION, painted 1466—1470.

410 PORTRAIT OF A LADY OF THE NAME OF HOFERIN *H.R.H. Prince Albert.*
P. 1 ft. 9 in. by 1 ft. 3½ in.
No. 24 of Kensington Palace Catalogue.

SCHOOL OF MICHAEL WOHLGEMUTH.

411 THE CIRCUMCISION . . . . . *Liverpool Royal Institution.*

ROGIER VAN DER WEYDEN, b. 1401—1464.

412 THE DESCENT FROM THE CROSS. A Triptych. On the outer sides St. John the Baptist and St. Julian . . . . . *Ditto.*
Centre 2 ft. by 2 ft., each wing 2 ft. by 9 in.
Attributed by Dr. Waagen to the earlier time of the master. No. 38 of the new Liverpool Catalogue. W. vol. 3, p. 235.

MABUSE, 1496—1532.

413 MADONNA AND CHILD IN A GARDEN . . . *H.R.H. Prince Albert.*
No. 65 of Kensington Catalogue.

VAN DER WEYDEN THE YOUNGER, d. 1529.

414 A TRIPTYCH, CORONATION OF THE VIRGIN . . . *Ditto.*
No. 34 of the Kensington Palace Catalogue.

ROGIER VAN DER WEYDEN, b. 1401—1464.

415 ADORATION OF THE KINGS . . . . . *J. H. Green, Esq.*
Inscribed with the initials "A.W." on the pocket of the King.
W. vol. 2, p. 459.

QUENTIN MATSYS, 1450—1529.

416 ALTAR-PIECE, WITH WINGS . . . . . *Ditto.*
In the centre the Virgin and Child with angels and saints; on one wing St. John the Baptist, St. Agnes, and another saint; on the other St. John the Evangelist and two other figures. From Mr. Aders' Collection. W. vol. 2, p. 460.

MICHAEL WOHLGEMUTH.

417 MADONNA AND CHILD, Angels drawing the curtains of the throne . . . . . *Liverpool Royal Institution.*
3 ft. by 2 ft. No. 45 of the New Liverpool Catalogue.

SCHOOL OF MICHAEL WOHLGEMUTH.

418 MADONNA AND CHILD, the latter receiving a cup from the infant St. John. The donor looks on over a parapet . . . . . *Ditto.*
3 ft. by 2 ft. No. 44 of the New Liverpool Catalogue.

EARLY ENGLISH.

419 } OLD PAINTINGS OF SAINTS, FROM A ROOD-SCREEN . .
420 } From the Church of St. Mary Maddermarket, Norwich.

MARTIN SCHOEN, about 1420, d. 1488. GERMAN.

421 PILATE AND THE JEWS . . . . . *J. H. Green, Esq.*
P. 3 ft. by 1 ft. 4 in. From the Aders' Collection. W. vol. 2, p. 459.

LUCAS VAN LEYDEN, 1494—1533.

422 A CARD PARTY. W. vol. 3, p. 152 . . . . . *Earl of Pembroke.*

JAN SWART. Painted in first half of 16th century.

423 VIRGIN AND CHILD IN GARDEN . . . . *H.R.H. Prince Albert.*
P. 2 ft. by 1 ft. 8 in.
No. 52 of Kensington Palace Catalogue.

SCHOOL OF MEMLING.

424 THE ANNUNCIATION Sold Sc. C. 1948 (10c) *Abraham Darby, Esq.*

HUGO VAN DER GOES. Painted 1467—1480.

425 THE ESPOUSALS, THE ANNUNCIATION, THE SALUTATION, AND THE NATIVITY . . . . . *The Provost of Eton.*

LUCAS CRANACH, 1470—1553.

426 JUDITH . . . . . *Wm. Delafield, Esq.*
Marked with the Artist's winged Dragon.

MARTIN SCHAFFNER, living 1508—1539.

427 THE INFANT SAVIOUR LEARNING TO WALK . . *H.R.H. Prince Albert.*
P. 1 ft. 10½ in. by 1 ft. 6 in.
No. 43 of Kensington Palace Catalogue.

OLD GERMAN.

428 MARRIAGE OF THE VIRGIN . . . . . *Earl of Derby.*

MABUSE, 1496—1532.

429 LEGEND OF A COUNT OF TOULOUSE . . . . *Sir J. Nelthorpe, Bart.*

430 THE DESCENT FROM THE CROSS . . . . . *J. Dingwall, Esq.*
From the King of Holland's Collection.

431 MALE PORTRAIT. Wing of an Altar-piece . . . *J. H. Green, Esq.*
From the Aders' Collection, where it was called a MEMLING. W. vol. 2, p. 460.

432 MADONNA AND CHILD IN A GARDEN . . . . *H.R.H. Prince Albert.*
P. 1 ft. 1½ in. by 10½ in.
No. 39 of the Kensington Palace Catalogue.

433 WING OF AN ALTAR-PIECE. With Portraits of James the Fourth, King of Scotland, his Brother, and the Patron Saint, St. Andrew . . . . . *Her Majesty, from Hampton Court.*
H. 2 - 366

433*a* Ditto. Queen Margaret of Scotland, attended by St. George *Ditto.*

LATTANZIO GAMBARA,* of Brescia, 1541—1574.

434 *Frescoes from the Palazzo Sacchetti* . . . . *H.R.H. Prince Albert.*
Transferred from plaster to canvas.

LUCAS VAN LEYDEN, 1494—1533.

435 THE EMPEROR MAXIMILIAN . . . . . *Duke of Newcastle.*
Compare a Woodcut in the Engraving Gallery, by Albert Durer, No. 1280.

MABUSE, 1496—1532.

436 ADORATION OF THE KINGS . . . . . *Earl of Carlisle.*
P. Inscribed "JENNI GOSSÆRT." W. vol. 3, p. 320.

MARTIN SCHONGAUER or **SCHOEN**, about 1420, d. 1488.

437 VIRGIN AND CHILD IN A GARDEN . . . . *H.R.H. Prince Albert.*
P. 11 in. by 8¾ in. No. 30 of Kensington Palace Catalogue.

MABUSE, 1496—1532.

438 PORTRAIT OF AN ECCLESIASTIC . . . . . *Ditto.*
No. 38 of the Kensington Palace Catalogue.

* The great size of these frescoes required them to be placed on this wall, the only available space for them. They are strictly Italian, and the necessity is to be regretted.—G. S.

405. 406. — Two good pictures by Michael Wolgemuth. [illegible] painted.

407. — Deposition from the Cross. More than half length figures. This picture agrees entirely with the Deposition from the Cross in the museum [illegible] by the same painter, [illegible] two other examples of the same Deposition, [illegible]. The one in the church of S. Lorenz in [illegible], the other in the Royal gallery at [illegible].

409. — Portrait of a young man. [illegible]

410. — Portrait of a lady of the same [illegible] (the name being inscribed at the top of the picture). [illegible]. Admirably conceived and carefully executed. [illegible] by German painters [illegible].

412. — An altar piece with wings. [illegible] the Deposition from the Cross [illegible]: [illegible] the [illegible]

434. — One of the rooms of the Exhibition called
The Liberation of the Negro, a rich composition in
which more than Hundred figures. Heart of Jesus
and Dolorosa. Of no great value: the execution
[illegible] The crown of the
Queen has on the left of the spectator which
LASPEYRES executed in the old Germanic
style. On the other hand the [illegible] Empress
in the same manner. The altar cloth very rich
with a heavy silver: the Gothic frame with the
[illegible] in silk velvet with
[illegible] The whole is in a kind of
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

437. — Virgin and Child. Gothic style
in wood. Of small value.

438. — Virgin and Child. Gothic style
in wood. A good picture.

441. — St. Peter and St. Dorothea. Gothic

450. _____ "[illegible] Upstairs & downstairs"
and others in them

456. _____ "[illegible] [illegible]
(must be a very fine one) must be some picture
of a very fine and attractive [illegible] illustrative
of [illegible] Excellently executed.

451. _____ The head of the corner is a man,
which is turned with rather a lofty action towards
the spectator. It is carried upon [illegible] like the
ornament of a ship.

452. _____ Portrait of a young knight (and not
as was stated in the catalogue) wearing a hat
of [illegible] an unusually round shape with [illegible]
with three [illegible] The background is
[illegible] with a curious [illegible]
[illegible] [illegible] Panel. [illegible]
[illegible] 3 ft. 1 in. high 2 ft. 1 in. wide. Formerly
in the celebrated collection of [illegible] Engel.

453. _____ Portrait of a woman, [illegible]
[illegible] [illegible] [illegible]

454. _____ A girl with [illegible] [illegible]
[illegible] [illegible]

J. V. HEEMSEN, b. 1500. GERMAN.

439 ST. URSULA . . . . . *H.R.H. Prince Albert.*
No. 63 of Kensington Catalogue.

ALBERT DÜRER, 1471—1528.

440 MADONNA AND CHILD, WITH SAINTS . *Her Majesty, from Windsor Castle.*

MEISTER CRISTOPH or **CRISTOPHSEN.** Painted 1471.

441 SS. PETER AND DOROTHEA . . . . . *H.R.H. Prince Albert.*
P. 4 ft. 2 in. by 2 ft. 4½ in.
No. 46 of Kensington Palace Catalogue.

HANS VON KULMBACH. Painted 1509—1540.

442 PORTRAIT OF A YOUNG MAN . . . . . *H.R.H. Prince Albert.*
P. 1 ft. 8 in. by 1 ft. 2 in. Inscribed—"Anno D.n.i, 1509." No. 40 of Kensington Palace Catalogue.

SCHOOL OF VAN EYCK.

443 THE ENTOMBMENT . . . . . *Liverpool Royal Institution.*

BARTHOLOMÄUS DE BRUYN. Painted 1520—1550.

444 A TRIPTYCH; in the centre, ST. JEROME IN HIS STUDY. . *Earl Spencer.*
Called a MABUSE in Passavant's Kunstreise, p. 191. W. vol. 3, p. 457.

QUENTIN MATSYS, 1450—1529.

445 THE MISERS . . . . . *Her Majesty, from Windsor Castle.*
Engraved by Earlom and by Fittler. Jameson's Public Galleries, p. 245. W. vol. 2, p. 432.

HANS SCHEUFFELEIN, d. about 1540.

446 PORTRAIT OF A GIRL . . . . . *Gibson Craig, Esq.*

HERRI DE BLES, 1480—1550.

447 THE TAKING DOWN FROM THE CROSS . . . . *Earl of Portsmouth.*
A small picture on a gold ground.

QUENTIN MATSYS, 1450—1529.

448 MADONNA AND CHILD. Of his earlier time. . . *Rev. J. Fuller Russell.*

ROGIER VAN DER WEYDEN, b. 1401—1464.

449 A "PIETÀ" . . . . . *J. H. Green, Esq.*
From the Aders' Collection. W. vol. 2, p. 459.

HANS MEMLING, d. 1489.

450 ST. CHRISTOPHER . . . . . *Earl of Burlington.*

QUENTIN MATSYS, 1450—1529.

451 HEAD OF THE MADONNA WEEPING . . . . *Rev. J. M. Heath.*

LUCAS VAN LEYDEN, 1494—1533.

452 HIS OWN PORTRAIT . . . . . *Liverpool Royal Institution.*

BERNARD VAN ORLEY, 1490, still living 1550.

453 A FEMALE PORTRAIT . . . . . *H.R.H. Prince Albert.*
P. 10 in. by 7 in.
No. 55 of Kensington Palace Catalogue.

MABUSE, 1496—1532.

454 A GIRL WRITING . . . . . *Ditto.*
No. 64 of Kensington Catalogue.

OLD GERMAN.

455 THE LAST SUPPER. Dated 1507 . . . . . *J. Dingwall, Esq.*
Possibly by an elder Heemskerk.

LUCAS VAN LEYDEN, 1494—1533.

456 ST. JEROME . . . . . *D. Hodgson, Esq.*
From the Collection of Sir Felix Agar.

LUCAS CRANACH, 1470—1553. GERMAN.

457 A FEMALE SLEEPING BY A FOUNTAIN . . . *Liverpool Royal Institution.*
The Artist's Wife. Marked with the Dragon, and dated 1534.
No. 49 of the New Liverpool Catalogue. W. vol. 3, p. 235.

LUCAS VAN LEYDEN, 1494—1533.

458 ST. JEROME . . . . . *Mrs. Layard.*

BARTHOLOMAUS DE BRUYN. Painted 1520—1550.

459 TWO SAINTS IN A NICHE. W. vol. 2, p. 463 . . *Rev. J. Fuller Russell.*

LUCAS KRUG. Painted 1516.

460 THE NATIVITY . . . . . *Liverpool Royal Institution.*
1 ft. by 10 inches. No. 53 of the New Liverpool Catalogue. *W. 3. 230*

HANS HOLBEIN.

461 PORTRAIT OF FRANCIS I. . . . *Her Majesty, from Hampton Court.*
Considered by some to be a JANET. Jameson's Public Galleries, p. 348.

ALBERT DÜRER, 1471—1528.

462 PORTRAIT OF HIS FATHER. Inscribed and dated 1497.
Duke of Northumberland.

LUCAS CRANACH, 1470—1553.

463 THE ELECTOR OF SAXONY, LUTHER AND THE REFORMERS . . *Earl Craven.*
W. vol. 3, p. 219. The names are written on the back of the panel.

HANS SCHEUFFELEIN, d. about 1540.

464 H. S. BEHAM . . . . . *Duke of Northumberland.*

RAPHAEL, 1483—1520.

465 HOLY FAMILY . . . . . *Earl of Pembroke.*
Most probably by B. VAN ORLEY.

OLD GERMAN.

466 SMALL TRIPTYCH *Hans. 30. XI. 1573 (20).* . . . *S. Rolls, Esq.*

MABUSE, 1496—1532.

467 VIRGIN AND CHILD. More probably by VAN ORLEY . *Robert Napier, Esq.*

468 A TRIPTYCH. ADORATION OF MAGI With VIRGIN IN GLORY, AND DESCENT OF HOLY GHOST on the leaves . . . *Ditto.*

HANS HOLBEIN.

469 THE PRODIGAL SON W. vol. 3, page 236 . . *Liverpool Royal Institution.*

OLD FRENCH.

470 A PIETÀ, ATTENDED BY THREE SAINTS. A French Inscription in 6 lines below . . . . . *Ditto.*
No. 60 of the new Liverpool Catalogue.

HANS HOLBEIN.

471 KING HENRY VIII. . . . . *Earl of Warwick.*
W. vol. 3, p. 215. P.

BERNARD VAN ORLEY, 1490—still living 1550.

472 VIRGIN AND CHILD, WITH ST. CATHERINE AND ST. BARBARA.
H.R.H. Prince Albert.
P. 1 ft. 8 in. by 1 ft. 2½ in. No. 56 of Kensington Palace Catalogue.

HANS BURGKMAIER, 1472—1559.

473 ADORATION OF THE SHEPHERDS . . . . *Ditto.*
P. 3 ft. 9 in. by 2 ft. 2 in.
No. 42 of the Kensington Palace Catalogue.

BERNARD VAN ORLEY, 1490—still living 1550

474 THE SAVIOUR AND MARY MAGDALEN . . . . *Ditto.*
P. 2 ft. 6 in. square.
No. 53 of Kensington Palace Catalogue.

45.—. An undressed female figure, crouched
[illegible] the use of the hands. A remarkable picture, worked
with the dagger and dated 1834. A curious
[illegible] is the board [illegible]

454.—. Two saints in a niche. Work of
[illegible] the end of the 15th century.

455.—. The Virgin kneeling and [illegible]
the head which is laid on the ground. [illegible]
[illegible] the Lantern. Remains of white
[illegible] a mysterious picture.

456.—. Portrait of the Father, the Son,
[illegible] in the Clouds: [illegible]
[illegible] after one of [illegible]
in the collection of the Artist 1841.

457.—. The Mother Cousin, Children
of the Deceased Father, Step-mother, Guardian,
Accompanying &c.

458.—. Portrait of a man with [illegible]
in each hand, and a black cat on the table in
front of him [illegible] Remembrance.
The whole work consists of [illegible] in the

GERMAN.

HERRI DE BLES, 1480—1550.

475 A TRIPTYCH . . . . . *H. R. H. Prince Albert.*
In the centre, the Deposition from the Cross; on the left wing, St. Joseph of Arimathea and St. Nicodemus returning to Jerusalem; on the right, St. Mary Magdalen and St. Mary Cleophas.
P. The centre picture 2 ft. 10½ in. by 1 ft. 10½ in.; each wing 2 ft. 5 in. by 9 in.
No. 70 in the Kensington Palace Catalogue.

JOACHIM PATENIER. Painted 1515—1535.

476 ST. CHRISTOPHER . . . . . *Ditto.*
P. 1 ft. 10 in. by 10 in.
No. 58 of the Kensington Palace Catalogue.

477 ST. JOHN IN THE ISLAND OF PATMOS . . . . *Ditto.*
P. 1 ft. 2½ in. by 9½ in.
No. 59 of the Kensington Palace Catalogue.

CORNELITZ ENGELBRETSCHEN, 1493—1552.

478 SMALL CIRCULAR PORTRAIT OF A LADY . . . *Henry Farrer, Esq.*

479 SMALL CIRCULAR PORTRAIT OF A GENTLEMAN. Arms at back. *Ditto.*

FRANCOIS CLOUET, called **JEANNET.** Painted 1540—1560.

480 JEAN D'ALBRET, KING OF NAVARRE AND FATHER OF HENRY IV. OF FRANCE. W. vol. 3, p. 428 . . . . *Sir J. P. Boileau, Bart.*

OLD FLEMISH.

481 THE DUCHESS OF BURGUNDY . . . . . *C. Wentworth Dilke, Esq.*

CESARE DA SESTO, d. 1524, and **BERNAZZANO.**

482 STANDING FIGURE WITH CROSS AND BOOK . . . *R. P. Nichols, Esq.*
Pronounced by Dr. Waagen and G. B. Cavalcaselle a FLEMISH work.

SCHOOL OF BASLE.

483 A YOUNG LADY IN SWISS COSTUME . . . . *Soulages Collection.*

ALBERT DÜRER, 1471—1528.

484 BIRTH OF THE VIRGIN . . . . . *Liverpool Royal Institution.*

MOSTAERT, 1474—1555.

485 VIRGIN AND CHILD . . . . . *Ditto.*

EARLY ENGLISH.

486 THE TREE OF ST. DOMENIC . . . . . *Gilbert French, Esq.*

JOACHIM PATENIER, Painted 1515—1535.

487 THE MAGDALEN . . . . . *H.R.H. Prince Albert.*
P. 1 ft. 8½ in. by 1 ft. 2 in.
No. 57 of the Kensington Palace Catalogue.

HANS HOLBEIN.

488 A MALE PORTRAIT . . . . . *The Duke of Newcastle.*

489 DR. STOKESLY, Bishop of London, in 1530. *Her Majesty, from Windsor Castle.*
W. vol. 2, p. 431.

HEINRICH SCHWAHN.

490 A COSTUME PORTRAIT . . . . . *Soulages Collection.*
Signed "Heinrich Schwahn, Maler zu Landshuet," &c.

J. V. HEEMSEN, b. 1500.

491 ADORATION OF KINGS . . . . . *H. R. H. Prince Albert.*
No. 62 of the Kensington Catalogue.

GEORG. PENTZ, b. about 1500, d. 1550.

492 PORTRAIT OF ERASMUS . . . . . *Her Majesty, from Windsor Castle.*
A copy of a picture by Holbein. Inscribed—"D. Erasmus Roterodamus, Vixit an. LXX. obiit V. id. IVL. Anno MDXXXVI. 15 G. P. 37." Jameson's Public Galleries, p. 242. W. vol. 2, p. 430.

GERARD LUCAS HOREBOUT, 1498—1558. GERMAN.

493 THE ROOT OF JESSE . . . . . *Sir Culling Eardley, Bart.*
This picture is referred to in Crowe and Cavalcaselle's "Flemish Painters," pp. 126 and 360.

BERNARD VAN ORLEY, 1490—still living 1550.

494 PROCESSION TO CALVARY. Arms at the back. . . . *Alfred Stowe, Esq.*
495 THE SCOURGING OF CHRIST. Arms at the back of picture. . *Ditto.*

SIR ANTONIO MORE, 1512—1588.

496 EARL OF ESSEX . . . . . *Earl of Yarborough.*

JOACHIM PATENIER, Painted 1515—1535.

497 THE CRUCIFIXION . . . . . *H.R.H. Prince Albert.*
P. 2 ft. 11½ in. by 1 ft. 11 in.
No. 60 of the Kensington Palace Catalogue.

BERNARD VAN ORLEY, 1490—still living 1550.

498 A RIPOSO NEAR A FOUNTAIN . . *Ditto.*
No. 54 of Kensington Catalogue.

HANS HOLBEIN.

499 PORTRAIT OF FRANCIS I. . . . . *Lord Ward.*

SIR ANTONIO MORE, 1512—1588.

500 SIR FRANCIS DRAKE . . . . . *Viscount Dillon.*
Inscribed "Antonius Mor," and dated 1568. W. vol. 3, p. 134.

SCHOOL OF VAN EYCK.

501 A TRIPTYCH, RAISING OF THE CROSS . . . . *Oscott College.*

FRANZ POURBUS, 1540—1580.

502 SIR NICOLAS CAREW, ætat. 35, 1549 . . . . *Earl of Yarborough.*
No. 150 of Brocklesby Catalogue.

SIR ANTONIO MORE, 1512—1588.

503 QUEEN MARY . . . . . *Ditto.*
No. 80 of Arlington Street Catalogue. W. vol. 2, p. 87.

HERRI DE BLES, 1480—1550.

504 THE CRUCIFIXION . . . . . *H.R.H. Prince Albert.*
P. 3 ft. 1½ in. by 2 ft. 2½ in.
No. 68 of the Kensington Palace Catalogue.

BERNARD VAN ORLEY, 1490—still living 1550.

505 MADONNA AND CHILD . . . . . *Liverpool Royal Institution.*

JOOST VAN CLEEF, 1500—1536.

506 A MALE PORTRAIT . . . . . *Christ Church, Oxford.*
507 A MALE PORTRAIT . . . . . *Ditto.*

LUIS DE MORALES, 1509—1586.

508 DEPOSITION. From the Soult Collection . . . . *Th. Townend, Esq.*

GUILLIM STRETES.

509 EDWARD VI. . . . . *James Maitland Hog, Esq.*

FRANCOIS CLOUET, called **JEANNET.** Painted 1540—1560.

510 MARGUÉRITE DE VALOIS . . . . . *Liverpool Royal Institution.*
2 ft. by 1 ft. 7 in. No. 55 of the New Liverpool Catalogue.

JOOST VAN CLEEF, 1500—1536.

511 HIS OWN PORTRAIT . . . . . *Earl Spencer.*

SIR ANTONIO MORE, 1512—1588.

512 PHILIP II. OF SPAIN . . . . . *Ditto.*
513 HIS OWN PORTRAIT. W. vol. 3, p. 457. . . . . *Ditto.*

310.—. [illegible] landscape. 2 ft. 8 in. high. 3 ft. 11 in. wide.

311.—. An admirable portrait of Francis I. [illegible] Francis I. [illegible] half length.

311.—. His own portrait with a [illegible] and [illegible] Santa [illegible] a masterly manner.

312.—. [illegible]

313.—. [illegible]

314.—. [illegible]

FRANZ POURBUS THE YOUNGER, 1570—1622. GERMAN.

514 PORTRAIT OF HENRI DUC DE GUISE (le Balafré), assassinated 1588 . . . . . *Earl Spencer.*
No. 299 of the Catalogue at Althorp House. W. vol. 3, p. 457.

SALOON B.—NORTH SIDE.

GERMAN, FLEMISH, AND FRENCH MASTERS.

J. COURTOIS (BOURGUIGNON), 1628—1676.

515 LARGE BATTLE-PIECE . . . . . *A. Darby, Esq.*
More probably by CAVALIERE D'ARPINO.

V. CARDUCHO, 1585—1638.

516 HIS OWN PORTRAIT . . . . . *Wm. Stirling, Esq.*
From the Spanish Gallery of the Louvre. Engraved in Stirling's Annals of the Artists of Spain, vol. 1, page 417.

GIORGIONE, 1477—1511.

517 PORTRAIT OF CLAUS STURTZ DEN BECHER . . . *Earl of Yarborough.*
P. Engraved by David Hopfer in 1527. No. 83 of the Brocklesby Catalogue. Most probably a GERMAN production.

D. THEOTOCUPOLI, called **EL GRECO**, 1548—1625.

518 PORTRAIT OF POMPEYO LEONI . . . . . *Wm. Stirling, Esq.*
From the Spanish Gallery of the Louvre. Leoni is represented at work upon the bust of his patron. Stirling, vol. 1, pp. 276—289.
No. 21 of Louis Philippe's sale Catalogue in 1853.

CORNELIS POELENBURG, 1586—1666.

519 LANDSCAPE WITH ELIJAH . . . . . *Duke of Richmond.*

ADAM ELZHEIMER, 1574—1620.

520 ADORATION OF THE INFANT SAVIOUR. By Angelo . *Abraham Darby, Esq.*
on Copper.

CORNELIS POELEMBURG, 1586—1666.

521 NYMPHS AMONG RUINS . . . . . *Duke of Newcastle.*

CORNELIS JANSSENS, 1590—1665.

522 PORTRAIT OF A FEMALE . . . . . *Rev. J. Fuller Russell.*

ADAM ELZHEIMER, 1574—1620.

523 SACRA CONVERSAZIONE. On Copper . . . . *Abraham Darby, Esq.*

GERARD TERBURG, 1608—1681.

524 THE COUNCIL OF TRENT. Or more probably a State Trial . *Ditto.*

JUAN DE RIBALTA, b. about 1555, d. 1628.

525 ST. JOHN IN THE DESERT. W. vol. 2, p. 259 . . *Geo. A. Hoskins, Esq.*

FRANCISCO DE RIBALTA.

526 THE LAST JUDGMENT . . . . . *Sir Wm. Eden, Bart.*

JUAN VICENTE JOANES, 1523—1579.

527 A LEGENDARY SUBJECT . Stirling, vol. 1, p. 354—367 . *Ditto.*

ROTTENHAMMER.

528 THE LAST JUDGMENT . . . . . *Alfred Stowe, Esq.*

JUAN DE LAS ROELAS, 1560—1625.

529 HIS OWN PORTRAIT . . . . . *Wm. Stirling, Esq.*
From the Spanish Gallery in the Louvre.

530 MADONNA AND ST. ELIZABETH WITH THE MEETING OF THE HOLY CHILDREN . . . . . *Geo. A. Hoskins, Esq.*
Stirling, vol. 1, p. 449—454. W. vol. 2, p. 259.
No. 341 of Louis Philippe's Spanish Gallery sale Catalogue in 1853.

DAVID TENIERS, 1582—1649. FLEMISH.

531 LANDSCAPE, WITH CATTLE ON A RISING GROUND . . *J. Dingwall, Esq.*

532 HIS OWN CHÂTEAU. With Portraits of himself and his Three Children . . . . . *Rev. F. Leicester.*
C. 2 ft. 9 in. by 3 ft. 10½ in. From the Collection of Sir G. Warrender. Smith's Cat., No. 422. Exhibited in the British Institution in 1845. P. 2 ft. by 1 ft. 8 in.

533 A GUARD-ROOM . . . . . *Earl of Warwick.*
Exhibited in the British Institution in 1854. W. 3. p. 215

RUBENS, 1577—1640.

534 PROMETHEUS . . . . . *Duke of Manchester.*
The vulture by Snyders, according to a letter written by Rubens.

FRANZ SNYDERS, 1579—1657.

535 A STORK IN THE AIR, BESET BY HAWKS . . . *J. Tollemache, Esq.*

RUBENS, 1577—1640.

536 THE TRIBUTE MONEY. P. 5 ft. by 6 ft. . . . . *J. Dingwall, Esq.*
From the King of Holland's Collection, No. 65, p. 28 of the Sale Catalogue. Engraved by Landry, Visscher, and Vosterman. Smith's Cat., No. 577.

537 PORTRAIT OF JOHN MALDERUS, BISHOP OF ANTWERP *Her Majesty, from Windsor Castle.*
1 ft. 8 in. by 1 ft. 6 in. Jameson's Public Galleries, p. 241.

538 TRIUMPHAL PROCESSION OF HENRY IV., after the battle of Ivry . . . . . *Earl of Darnley.*
A Sketch for the great picture in Florence. W. vol. 3, p. 23.

539 HEAD OF A FEMALE, flowers in her hand . . *Duke of Newcastle.*

540 CHILDREN BLOWING SOAP BUBBLES . . . . *Earl of Darnley.*
P. 2 ft. by 1 ft. 8 in.
From the Collections of Sir Joshua Reynolds and Mr. Willett. Exhibited in the British Institution in 1828. Smith's Cat., No. 715. W. vol. 3, p. 23.

541 SKETCH OF CHILDREN CARRYING FRUIT . . . . *C. T. Maud, Esq.*

542 ATALANTA, MELEAGER, AND THE CALYDONIAN BOAR-HUNT. *John W. Brett, Esq.*
Purchased at a château in Sweden. Formerly in the Collection of Queen Christina.

VELVET BREUGHEL, 1568—1625.

543 THE QUEEN OF BOHEMIA HUNTING . . . . . *Earl Spencer.*

RUBENS, 1577—1640.

544 LANDSCAPE . . . . . *Earl of Burlington.*

FRANZ SNYDERS, 1579—1657.

545 MARKET SCENE . . . . . *Duke of Newcastle.*

RUBENS, 1577—1640.

546 THE MARQUIS OF SPINOLA. W. vol. 3, p. 213 . . . *Earl of Warwick.*

547 IGNATIUS LOYOLA . . . . . *Ditto.*
From the College of the Jesuits at Antwerp. W. vol. 3, p. 214.

548 RUBENS AND HIS WIFE CARRYING FRUIT AND GAME . *Earl of Aylesford.*
C. 4 ft. 1 in. by 4 ft. Engraved by J. Summerfield, 1814.

549 DIANA DEPARTING FOR THE CHASE . . . . . *Thos. Baring, Esq.*
C. 7 ft. by 5 ft. 10 in.
From the Collection of Sir Simon Clarke. Engraved by J. Ward, R.A. Smith's Cat., No. 752. W. vol. 2, p. 182.

544. — A landscape. In the b[ackground] trees, through which the warm evening sun is shining. Quite in the foreground two sportsmen, one of them having a hat. On the right a road, two women in long dress, one with a pitchfork on her back. Quite on the left the interior of a wood. H. 1 ft. 4 in. B. 1 ft. 9 in. A fine picture.

545. — A market scene with poultry, and many figures. An excellent picture.

546. — Portrait of the marquis of Pisani. The celebrated general of Louis XIV. in the battle-dress, with a baton, to the knee.

547. — Comatus Exercitus; whole length, larger than life, dressed in a splendid scarlet chamlet, embroidered with gold. He stands, looking up to heaven, as if begging for the protection of Jupiter, the eagle of which we see above him on the left hand. This picture was most striking and

558. 563. . Six sketches for pictures, from the life of Christ. All six are very finished, but one of them 562. and 563.

560. . A very small sketch for a picture from the life of Christ at Antwerp.

561. . Christ upon the plain with four saints. A very finished sketch.

562. . St. Martin dividing his cloak with a beggar. Various colouring. Christ upon the cross, two angels, a landscape, & the city of Jerusalem at the bottom. A very fine picture, but the figures are too small to be viewed with any pleasure, unless held very near the eye.

572. . Similar to 545.

RUBENS—*continued.* FLEMISH.

550 HIS OWN PORTRAIT . . . . . *Her Majesty, from Windsor Castle.*
P. 2 ft. 9½ in. by 2 ft. 1 in.
Presented to Charles I. by Lord Danby. Engraved by Paul Pontius, Worlidge, Chambers, Facius, Pelham, and J. H. Robinson. Jameson's Public Galleries, p. 261. W. vol. 2, p. 435.

551 PORTRAIT OF HIS FIRST WIFE . . . . . *Ditto.*
Formerly at Antwerp, in the possession of the Londen family. Exhibited in the British Institution in 1826 and 1827. Smith's Cat., No. 559. Jameson's Public Galleries, p. 263. W. vol. 2, p. 435.

DAVID TENIERS, 1582—1649.

552 A VILLAGE SCENE with Peasants playing at Bowls . . *P. Norton, Esq.*

RUBENS, 1577—1640.

553 JUNO TRANSFERRING THE EYES OF ARGUS TO THE TAIL OF THE PEACOCK . . . . . *Matthew C. Wyatt, Esq.*
C. 9 ft by 12 ft.
From the Durazzo Palace at Genoa. Smith's Cat., No. 1119.

VELVET BREUGHEL and ROTTENHAMMER.

554 EARTH . . . . . *Sir Humphrey de Trafford, Bart.*
555 AIR . . . . . *Ditto.*
556 FIRE . . . . . *Ditto.*
557 WATER . . . . . *Ditto.*

RUBENS, 1577—1640.

558 SKETCH FROM THE LIFE OF ACHILLES—Thetis dipping Achilles into the Styx . . . . . *The late J. Smith Barry, Esq.*
559 SKETCH FROM THE LIFE OF ACHILLES—His Education . *Ditto.*
560 SKETCH FROM THE LIFE OF ACHILLES — The Contest between the Kings . . . . . *Ditto.*
561 SKETCH FROM THE LIFE OF ACHILLES—The Death of Hector . *Ditto.*
562 SKETCH FROM THE LIFE OF ACHILLES — Thetis receiving the Armour from Vulcan . . . . . *Ditto.*
563 SKETCH FROM THE LIFE OF ACHILLES—The Death of Achilles. *Ditto.*

FRANZ SNYDERS, 1579—1657.

564 LARGE WREATH ENCLOSING A BUST OF CERES . . . *Earl Spencer.*

RUBENS AND SNYDERS.

565 A BOAR HUNT . . . . . *Earl of Derby.*

RUBENS, 1577—1640.

566 SKETCH FOR THE ELEVATION OF THE CROSS . . . *R. S. Holford, Esq.*
W. vol. 2, p. 199.
567 A SKETCH . . . . . *The Misses Bredell.*
568 NYMPH WITH JAVELIN . . . . . *Lord Hatherton.*
569 ST. MARTIN DIVIDING HIS CLOAK WITH THE BEGGAR *Her Majesty, from Windsor Castle.*
C. 8 ft. 4. in. by 7 ft. 10. in.
Brought from Spain by Mr. Bagnol. Engraved by T. Chambers and by C. Galle. Exhibited in the British Institution 1822. Smith's Cat., No. 822. Jameson's Public Galleries, p. 261. W. vol. 2, p. 435.

ROELANT SAVERY, 1576—1639.

570 PARADISE . . . . . *Earl of Portsmouth.*
571 THE MORNING AFTER THE DELUGE . . . . . *Ditto.*

FRANZ SNYDERS, 1579—1657.

572 MARKET SCENE . . . . . *Duke of Newcastle.*
573 BOAR HUNT. From the Fesch Collection *Sir P. M. de Grey Egerton, Bart.*

RUBENS, 1577—1640. FLEMISH AND FRENCH.

574 LANDSCAPE BY SUNSET. W. vol. 3, p 152 . . . . *Earl of Pembroke.*

575 DAVID WITH THE ELDERS OF ISRAEL, presenting a thank-offering to Jehovah on the return of the Ark of the Covenant from the house of Obed-Edom. A Sketch . *Earl Spencer.*
P. 2 ft. 3½ in. by 2 ft. 10 in.
Smith's Cat., No. 937. W. vol. 3, p. 458.

576 THE WIFE, SISTER, AND CHILD OF THE PAINTER . *Wm. Angerstein, Esq.*

577 LANDSCAPE . . . . . *Francis Edwards, Esq.*

578 HIS OWN DAUGHTER. From Ghent . . . . . *Earl of Warwick.*

579 QUEEN TOMYRIS, with head of Cyrus . . . . *Earl of Darnley.*
C. 6 ft. 8 in. by 11 ft. 9 in.
From the Orleans Gallery. Engraved by P. Pontius, Ragot, Duchange, and Launay. Exhibited in the British Institution in 1822. A similar picture to this is in the Gallery of the Louvre. Smith's Cat., No. 745. W. vol. 3, p. 23.

1200 guineas

CHARLES LEBRUN, 1612—1690.

580 CENTAURS AND LAPITHÆ. W. vol. 3, p. 25 . . . . . *Ditto.*

GASPAR POUSSIN, 1613—1675.

581 STORM LANDSCAPE . . . . . *J. S. Harford, Esq.*
From the Barberini Palace. W. vol. 3, p. 193.

NICOLAS POUSSIN, 1594—1665.

582 THE PRESERVATION OF THE INFANT PYRRHUS . . . *Lord Darnley.*
C. 2 ft 5 in. by 3 ft. 4½ in. A replica of the picture in the Louvre. Smith's Cat., No. 166. W. vol. 3, p. 25.

GASPAR POUSSIN, 1619—1675.

583 MOUNTAIN SCENE WITH A PLAIN BEYOND . . . *Duke of Newcastle.*

PHILIPPE DE CHAMPAGNE, 1602—1674.

584 ROBERT ARNAUD DE ANDILLY. W. vol. 3, p. 459 . . . *Earl Spencer.*

VAN DYCK, 1599—1641.

585 STUDY OF A MAN ON HORSEBACK . . . . *Christ Church, Oxford.*
In black and white oil-colours on a grey ground.
C. No. 160 of the Library Catalogue.

586 MRS. MARGARET LEMAN. Mistress of the Painter.
Her Majesty, from Hampton Court.
Smith's Cat., No. 229. Jameson's Public Galleries, p. 304.

NICOLAS POUSSIN, 1594—1665.

587 RINALDO AND ARMIDA . . . . . *Earl of Yarborough.*
No. 52 of the Brocklesby Catalogue.

588 THE TESTAMENT OF EUDAMIDAS A study . . . *Rev. T. Mawkes.*
Landon, vol. 2, pl. 22. 1 ft. 11 in. by 1 ft. 5½ in. Smith's Cat., No. 165. Engraved by Pesne and by Landon, Annales du Musée, vol. 2, pl. 3, and by De Marcenay de Chuy.

See note

VAN DYCK, 1599—1641.

589 MADONNA AND CHILD . . . . . *The late J. Smith Barry, Esq.*

ERASMUS QUELLINUS, 1607—1678.

590 THE RETURN FROM EGYPT. W. vol. 3, p. 221. . . *S. Howard Galton, Esq.*

VAN DYCK, 1599—1641.

591 PORTRAIT OF RUBENS. Represented with the Chamberlain's key, in virtue of his Office. C. 6 ft. 10 in. by 4 ft. . . . *Earl Spencer.*
Inscribed "Ant. Vandyck Eques Pt." No. 263 of the Althorp House Catalogue. W. vol. 3, p. 458.

CHARLES LEBRUN, 1619—1690.

592 PERSEUS AND ANDROMEDA . . . . . *Earl of Yarborough.*

5th. ... A beautiful landscape with wood.

5th. ... and with the [illegible] and [illegible]
ing a [illegible] by [illegible] in the [illegible] the
Ark [illegible] in the house of Obed-Edom. It may [illegible]
comparison. [illegible] manner as [illegible]
as to show [illegible] [illegible]
[illegible] the [illegible].

5th. ... The Queen [illegible] sitting [illegible]
[illegible] (as it is a typical [illegible] man). This [illegible]
[illegible] [illegible] [illegible] [illegible]
[illegible] which is by [illegible] [illegible]
[illegible] of the heathen names in which [illegible]
[illegible] such a subject. In the [illegible]
a scene of [illegible] and a [illegible] [illegible]
with the rabbis of the world.

58th. ... In carrying it the [illegible] [illegible]
and the [illegible] of the [illegible] and [illegible].
excellent and remarkable [illegible].
[illegible] [illegible] [illegible] especially in the [illegible]

582. — The flight of Pyrrhus, a variation of the well known picture in the Louvre, [illegible] colour.

583. — A landscape with a lake in the middle distance; behind which is the Roman Campagna, terminated by a warm hazy [illegible] and [illegible] sky and [illegible] extended [illegible].

584. — A portrait of an old man: [illegible] an expression, a careful warm [illegible] [illegible] of the picture is the [illegible] [illegible] of the same [illegible] [illegible] in the [illegible] of the same artist.

585. — A [illegible] woman, the knees, [illegible]

587. — Venice and Venice, accompanied by another. In the distance [illegible] [illegible].

588 - See BLUNT No 152 (12) etc.

589. — The [illegible] [illegible] on a parapet, [illegible] looking towards [illegible] and [illegible] of the scroll with the Ecce Agnus Dei. In background a cathedral and [illegible].

590. — [illegible]

103. ... a ... : ... the knees.

... seem to pay little attention to the ...
... with his feet ... and fastened the wings ...
... is very low.

104. ... the ... stands ... in the back ... position. The ... is ...

105. ... a family picture: the mother ... with wings, with ... and ... sitting ... and the baby ... back ... and ... the ... different: the ... and ... the ... and ... the ... the ... of ... and ...

106. ... a ... with ... and ...

107. ... a ... and ... a ... the ... his ... and ...

111. ... a girl ... behind ... man ... man. ... is ... with ... and ...

VAN DYCK, 1599—1641. FLEMISH AND FRENCH.

593 THE COUNTESS KYNALMEKIE . . . . . *Earl of Denbigh.*

594 ST. JEROME . . . . . *Henry Spencer Lucy, Esq*
Known as "l'Ange à la Plume."
Through Mr. Buchanan from the Soult Collection. Painted by order of Philip IV. of Spain for the Palace of the Escurial, and presented by Joseph Buonaparte to the Marshal Soult, when on a visit to him at the Escurial.

595 THE MAGDALEN . . . . . *J. Dingwall, Esq.*
C. From the King of Holland's Collection, No. 74. of the Sale Catalogue in 1850.

596 DESCENT FROM THE CROSS . . . . . *C. T. Maud, Esq.*
From the Collection of P. Pannè, Esq. Compare a composition of the same subject at Munich. Engraved in Payne's Munich Gallery, vol. 2, p. 12. Smith's Cat. No. 357.

NICOLAS POUSSIN, 1594—1665.

597 LANDSCAPE AND FIGURES . . . . . *Earl of Yarborough.*
No. of Arlington Street Collection.

598 TRIUMPH OF BACCHUS . . . . . *Earl of Carlisle.*
C. 4 ft. 3 in. by 5 ft. From Lord Ashburnham's Collection, No. 63 of Sale Catalogue. Smith's Cat., No. 211.

VAN DYCK, 1599—1641.

599 CUPID AND SLEEPING NYMPH . . . *Her Majesty, from Hampton Court.*
Said to be Van Dyck's last picture. No. 159, p. 14, of the Catalogue of the Collection of James II. Smith's Cat., No. 246. Jameson's Public Galleries, p. 330. W. vol. 2, p. 360.

NICOLAS POUSSIN, 1594—1665.

600 LANDSCAPE WITH ORPHEUS AND EURYDICE . . . . *Lady Dunmore.*
From the Collection of General Craig. Smith's Cat., No. 303.

601 VIEW OF THE CAMPAGNA . . . . . *Miss Burdett Coutts.*
C. 3 ft. 1 in. by 4 ft. 2 in. From the Champernowne and Rogers Collections, No. 711 of the Rogers Sale Catalogue, 1856. Jameson's Private Galleries, p. 398. Smith's Cat., No. 340. W. vol. 2, p. 78.

602 HOLY FAMILY . . . . . *Earl of Yarborough.*
Engraved in Landon, vol. 2, pl. 29. No. 41 of Arlington Street Catalogue.

VAN DYCK, 1599—1641.

603 DÆDALUS AND ICARUS . . . . . *Earl Spencer.*
C. 3 ft. 9 in. by 2 ft.
Smith's Cat., No. 437. W. vol. 3, p. 458.

SEBASTIAN BOURDON, 1616—1621.

604 ONE OF THE ACTS OF MERCY . . . . . *Earl of Yarborough.*
No. 128 of the Brocklesby Catalogue.

VAN DYCK, 1599—1641.

605 SNYDERS, WIFE AND CHILD . . . . . *Sir Culling Eardley, Bart.*

NICHOLAS POUSSIN, 1594—1665.

606 MOSES STRIKING THE ROCK . . . . . *Peter Norton, Esq.*

607 THE WOMAN OF MEGARA. Landon, vol. 2, pl. 56. . . . *Earl of Derby.*

JACOB JORDAENS, 1593—1678.

608 A GIRL WITH A PARROT . . . . . *Earl Fitzwilliam.*

MOLENAER.

609 A MAN AND A WOMAN AT A WINDOW . . . *Howard Galton, Esq.*
Life size. W. vol. 3, p. 224.

JACOB JORDAENS, 1593—1678.

610 WISDOM AND FOLLY . . . . . *Peter Norton, Esq.*

611 A GIRL WITH A PARROT . . . . . *Earl of Darnley.*
3 ft. 4 in. by 2 ft. 8 in.
From the Choiseul Collection. W. vol. 3, p. 24.

GERARD HONTHORST, 1592—1660. FLEMISH AND SPANISH.

612 THE AGONY IN THE GARDEN . . . . . *The late J. Smith Barry, Esq.*

SEBASTIAN BOURDON, 1616—1621.

613 SMALL OVAL HOLY FAMILY . . . . . *Lord Hatherton.*

NICOLAS POUSSIN, 1594—1665.

614 SPRING . . . . . *W. W. Burdon, Esq.*

GASPAR POUSSIN, 1613—1675.

615 LANDSCAPE . . . . . *Lord Harry Vane.*

NICOLAS POUSSIN, 1594—1665.

616 VENUS AND CUPID . . . . . *W. W. Burdon, Esq.*

SEBASTIAN BOURDON, 1616—1621.

617 A BACCHANALIAN SCENE . . . . . *Liverpool Royal Institution.*
2 ft. 10 in. by 3 ft. 6 in. No. 118 of the new Liverpool Catalogue.

DANIEL MYTENS, 1590, still living 1656.

618 A FEMALE WITH A GUITAR. W. vol. 3, p. 222 . . . . *Howard Galton, Esq.*

NICOLAS POUSSIN, 1595—1665.

619 THE ARTS INQUIRING OF ROME WHY THEY DO NOT FLOURISH IN MODERN TIMES . . . . . *Earl of Derby.*
Exhibited at the British Institution in 1855.

VESTIBULE II.

DEVOTED CHIEFLY TO THE WORKS OF MURILLO.

MURILLO, 1618—1682.

620 ST. GILES STANDING IN A TRANSPORT OF RELIGIOUS ECSTACY BEFORE POPE GREGORY IX. . . . . *P. Miles, Esq.*
C. 12 ft. 6 in. by 5 ft. 4 in. Painted for the Franciscan Convent at Seville; taken from Spain by Fabvier. From the Aguado Collection. Sale Catalogue, No. 38. See Jameson's Mon. Ord., p. 34.

VELASQUEZ, 1599—1660.

621 A MIRACLE BY ST. ANTHONY OF PADUA . . *J. Whatman, Esq.*

MURILLO, 1618—1682.

622 ST. AUGUSTINE AND THE INFANT SAVIOUR . . . . . *Lord Elcho.*

623 HEAD OF THE SAVIOUR . . . . . *Lord Overstone.*
Brought from Spain to England by Mr. Ford.

VELASQUEZ, 1599—1660.

624 FIGURES IN A LANDSCAPE . . . . . *Wm. Stirling, Esq.*
From the Collection of the Hon. General Meade, long time Consul General at Madrid.

625 FIGURES IN A LANDSCAPE . . . . . *Ditto.*
From the Collection of the Hon. General Meade.

626 THE INFANT DON BALTHAZAR CARLOS . . . . *Col. Hugh Baillie.*

627 SHEPHERDS CROWNED, LEADING A BULL . . . . *Lady Dunmore.*

628 QUEEN MARIANA OF AUSTRIA . . . . . *Col. Hugh Baillie.*

MURILLO, 1618—1682.

629 WOMAN DRINKING . . . . . *William Stirling, Esq.*
Study for the group in the great picture of "Moses Striking the Rock," in the Hospital of Charity at Seville.

IGNACIO IRIARTE, 1620—1685.

630 LARGE LANDSCAPE, with Figures . . . . *George A. Hoskins, Esq.*
Stirling, vol. 2, p. 931—934. W. vol. 2, p. 259.

cuted.

[illegible] Diam. [illegible] Diam.
[illegible]

[illegible]

[illegible]

630. — [illegible]

631. — The [illegible] is [illegible]

632. — [illegible]

MURILLO, 1618—1682. SPANISH, FRENCH AND FLEMISH.

631 ABRAHAM ENTERTAINING THE ANGELS . . . *Abraham Darby, Esq.*

632 HIS OWN PORTRAIT. From the Standish Gallery . . *Wm. Marshall, Esq.*

633 LANDSCAPE . . . . . *Francis Edwards, Esq.*

634 ST. ANTHONY ON HIS KNEES. The Infant Saviour holding a globe and cross, appearing to him . . . *Miss Burdett Coutts.*
From the Rogers Collection. No. 715 of the Sale Catalogue in 1856.

635 ST. JOSEPH EMBRACING THE INFANT SAVIOUR . . . *Ditto.*
C. 1 ft. by 9½ in. From the Collections of Henry Hope and Samuel Rogers. No. 722 of the Sale Catalogue in 1856. Stirling, p. 1424.

636 THE BAPTISM . . . . . *Wm. Burdon, Esq.*
C. 8 ft. 6 in. by 5 ft. 7 in. Purchased by Mr. Nathan Wetherall from the nuns of St. Leandro at Seville. Stirling, vol. 3, p. 1429.

637 THE MADONNA AND SAVIOUR WITH ST. JOHN . *Wm. Stirling, Esq.*
Figures life-size. From the Dominican Nunnery of Madre de Dios, Seville.

638 INFANT CHRIST SLEEPING IN THE ARMS OF ST. JOSEPH *G. A. Hoskins, Esq.*
From the Standish Gallery. W. vol. 2, p. 259.

639 HOLY FAMILY. Engraved by Boydell. . . . . *Rev. T. Staniforth.*

640 HIS OWN PORTRAIT . . . . . *Earl Spencer.*

641 MADONNA IN GLORY. W. vol. 2, p. 341 . . *Sir Culling Eardley, Bart.*

642 VIRGIN AND CHILD . . . . . *Lord Overstone.*
C. 5 ft. 3½ in. by 3 ft. 6½ inches. Formerly in the Chapel of Palace of the Marquis Santiago at Madrid; brought to England by Buchanan. From the Berwick Collection. Stirling, p. 1422. W. vol. 3, p. 27.

643 THE FLIGHT INTO EGYPT. Stirling, p. 1424 . . *Sir Culling Eardley, Bart.*

644 "ECCE HOMO." From the Standish Gallery . . *Thos. Birchall, Esq.*

645 ST. JOHN AND THE PHARISEES . . . . . *John Anderson, Esq.*
C. 8 ft. 6 in. by 5 ft. 7 in. Formerly in the Nunnery of St. Leandro at Seville. Sold by Mr. Wetherall to Mr. Purvis. Stirling, p. 1427.

JUAN SIMON GUTTIERREZ. Painted 1664—1672.

646 THE ECSTACY OF ST. FRANCIS . . . *Liverpool Royal Institution.*
C. 5 ft. 6 in. by 4 ft.
No. 115 of the New Liverpool Catalogue. W. vol. 3, p. 240.

MURILLO, 1618—1682.

647 THE GOOD SHEPHERD . . . . . *Baron Lionel Rothschild.*
This was once the companion picture to the Infant St. John with the lamb, now in the National Gallery, when in Palais du Lassay. They were afterwards in the collections of Presle and Robit, purchased in 1801 by Sir Simon Clarke, and were separated in 1840. Stirling, vol. 2, p. 913.

SALOON C.—NORTH WALL.

FRENCH, FLEMISH, AND SPANISH MASTERS.

VAN DYCK, 1599—1641.

648 A "PIETÀ" . . . . . *Duke of Newcastle.*

CLAUDE GELEE LE LORRAIN, 1600—1682.

649 LANDSCAPE, WITH PARNASSUS, APOLLO, AND THE MUSES; RIVER GOD IN FRONT . . . . . *Earl of Burlington.*

650 POETICAL LANDSCAPE . . . . *Her Majesty, from Windsor Castle.*
Jameson's Public Galleries, p. 237. W. vol. 2, p. 430.

651 OVAL LANDSCAPE . . . . . *Earl of Dartmouth.*

652 LANDSCAPE . . . . . *Earl of Yarborough.*
This picture was painted at Rome for Pope Urban VIII., and was afterwards in the collection of Louis XVI., when it was engraved by Le Bas with the title of "La Recompense du Village." No. 18 of Arlington Street Catalogue.

VAN DYCK, 1599—1641. FLEMISH.

653 RINALDO AND ARMIDA . . . . . *Duke of Newcastle.*

CLAUDE GELÉE LE LORRAINE, 1600—1682.

654 LANDSCAPE WITH A RIPOSO IN FOREGROUND . . . *Earl of Burlington.*

655 A SEAPORT, WITH TREES . . . *Her Majesty, from Windsor Castle.*
Jameson's Public Galleries, 239. W. vol. 2, p 430.

REMBRANDT, 1606—1664.

656 FAMILY PORTRAITS. W. vol. 2, p. 115 . . . . *Henry T. Hope, Esq.*

NICHOLAS MAES, 1632—1693.

657 ST. ANNE TEACHING THE VIRGIN TO READ . . . *Howard Galton, Esq.*

658 TWO WOMEN AND CHILD. Half-length, life-size . . *Ditto.*
W. vol 3, p 221.
From the Collection of Mr. Strutt of Derby,

CLAUDE GELÉE LE LORRAINE, 1600—1682.

659 SUNSET. A Bay with Rocky Arch in the centre of the picture . . . . . *Edward Loyd, Esq*

VAN DYCK, 1599—1641.

660 THREE CHILDREN. W. vol. 2, p. 84. . . . . *Earl de Grey.*

661 KING CHARLES THE FIRST. Half-length. Dated 1637. . . *Earl of Warwick.*

662 PORTRAIT OF SNYDERS . . . *Earl of Carlisle.*
C. 4 ft. 2 in. by 3 ft. 1 in.
From the Orleans Gallery. Smith's Cat., No. 329. Engraved by Dequevauviller. W. vol. 3, p. 319.

663 PORTRAIT OF SNYDERS' WIFE . . . *Earl of Warwick.*
C. 1 ft. 8 in. by 1 ft. 5 in.
From the Orleans Gallery. Smith's Cat., No. 330. W. vol. 3, p. 213.

JACOB VAN ARTOIS, 1613—1665.

664 LARGE LANDSCAPE . . . . . *Sir Humphrey De Trafford, Bart.*

FERDINAND BOL, 1611—1681.

665 MAN AND HIS WIFE . . . . . *Thomas Baring, Esq.*
Inscribed "F. Bol. fecit 1649." W. vol. 2, p. 182.

REMBRANDT, 1606—1664.

666 FEMALE PORTRAIT. 4 ft. 10½ in. by 4 ft. 3½ in. . . . *Duke of Buccleuch.*

VAN DYCK, 1599—1641.

667 THOMAS KILLIGREW AND THOMAS CAREW, POETS . . *Earl of Warwick.*
C. 4 ft. 2 in. by 3 ft. 4 in. Signed and dated 1638. Smith's Cat., No. 214. Exhibited in the British Institution in 1821. Jameson's Public Galleries, p. 226.

HONDEKOETER, 1636—1695.

668 EAGLES AND LAMB . . . . . *Earl of Derby.*

WILLIAM VAN DE VELDE, 1633—1707.

669 SIR PHINEAS PETT AND THE SHIP "SOVEREIGN ROYAL." Called by the Dutch "the Golden Devil" . . . . *Earl of Yarborough.*

VAN DYCK, 1599—1641.

670 A PORTRAIT. W. vol. 3, p. 40. . . . . *Earl of Ellesmere.*

FRANK HALS, 1584—1666.

671 PORTRAIT SKETCH OF DE RUITER . . . . . *Earl Spencer.*

ARNOULD DE GELDER, 1645—1727.

672 A SYNAGOGUE . . . . . *J. Whatman, Esq.*

No. 1.—

No. 3.—

No. 4.—

No. 5.—

SOLOMON KONING, 1609—1663. FLEMISH.

673 JUDAS IN THE TEMPLE . . . . . *Henry Catt, Esq.*

FERDINAND BOL, 1611—1681.

674 HAGAR AND THE ANGEL . . . . . *Liverpool Royal Institution.*

REMBRANDT, 1606—1664.

675 THE PREACHING OF ST. JOHN IN THE WILDERNESS. Unfinished *Lord Ward.*
C. 2 ft. 4 in. by 3 ft.
From the Fesch Collection. Smith's Cat., No. 124. W. vol. 2, p. 237.

GERBRANDT VAN DEN EECKHOUT, 1621—1674.

676 A MALE PORTRAIT. W. vol. 3, p. 221 . . . *Howard Galton, Esq.*

REMBRANDT, 1606—1664.

677 AN OLD WOMAN. From the Verstolk Collection. W. vol. 3, p. 27. *Lord Overstone.*

678 PORTRAIT OF A YOUNG MAN IN TURBAN . . . *R. Napier, Esq.*

679 A MALE PORTRAIT. From the Stowe Collection. W. vol. 2, p. 237. *Lord Ward.*

680 PORTRAIT OF A STANDARD BEARER . . . . *Earl of Warwick.*
From Reynolds's Collection, where it was called "Van Tromp."
Smith's Cat. No. 201, and Suppl. p. 798.

FRANK HALS, 1584—1666.

681 A PORTRAIT. 4 ft. 6 in. by 4 ft.. Dated . . . *Henry Farrer, Esq.*

NICHOLAS MAES, 1632—1693.

682 A FEMALE PORTRAIT . . . . . *Howard Galton, Esq.*
Signed and dated 1682.

VAN DYCK, 1599—1641.

683 CHILDREN OF CHARLES I. . . . *Her Majesty, from Windsor Castle.*
C. 5 ft. 9 in. by 7 ft. 3 in. Signed and dated 1637. Engraved by Baron, R. Strange, and Cooper. Exhibited in the British Institution in 1821. Smith's Cat., No. 208. Jameson's Public Galleries, p. 230.
See original drawing, No. 149 in North Transept Gallery.

REMBRANDT, 1606—1664.

684 HEAD OF AN OLD MAN WITH HAT ON . . . . *Lord Scarsdale.*

685 HIS OWN PORTRAIT AT THE AGE OF ABOUT THIRTY-SIX . . . . . *Her Majesty, from Buckingham Palace.*
P. 2 ft. 3 in. by 2 ft. From the Baring Collection. Smith's Cat., No. 200. Jameson's Private Galleries, p. 38. W. vol. 2, p. 5.

686 A YOUNG MAN IN TURKISH COSTUME . *Her Majesty, from Windsor Castle.*
Inscribed "Rt. 1631." Jameson's Public Galleries, p. 239.
W. vol. 2, p. 430.

687 JACOB'S DREAM. Smith's Cat., No. 12. . . . . *Viscount Dillon.*

JAN LIEVENS, 1607—1663.

688 JOB TORMENTED. Signed and dated 1631. . *The late J. Smith Barry, Esq.*

REMBRANDT, 1606—1664.

689 MALE PORTRAIT . . . . . *Dr. Lee.*

690 PORTRAIT OF AN ELDERLY LADY . . . . . *Ditto.*

691 DANIEL BEFORE NEBUCHADNEZZAR . . . . . *Lord Scarsdale.*
Called by Dr. Waagen a SOLOMON DE KONING, and by others an EECKHOUT. W. vol. 3, p. 391.

GERARD DOW, 1613—1680.

692 REMBRANDT'S WIFE AS A JEWISH BRIDE . . . *Messrs. Wadmore.*

REMBRANDT, 1606—1664.

693 PORTRAIT OF A LADY. Signed and dated 1642. . *Samuel Barton, Esq.*
No. 18, p. 797 of Smith's Catalogue, Supplemental Volume.

694 FEMALE PORTRAIT. From the Pourtalès Collection . *Charles T. Maud, Esq.*

REMBRANDT—*continued.* FLEMISH.

695 BELSHAZZAR'S FEAST . . . . . *Earl of Derby.*
Exhibited in the British Institution in 1821 and 1856. Smith's Cat., No. 40.

696 THE DUCHESS OF LORRAINE . . . . . *Earl of Yarborough.*
No. 97 of the Arlington Street Catalogue.

BARTHOLOMEW VAN DER HELST, 1613—1670.

697 A PORTRAIT. 4 ft. 6 in. by 4 ft. . . . . *Henry Farrer, Esq.*

REMBRANDT, 1606—1664.

698 LARGE LANDSCAPE . . . . . *Lord Overstone.*
From the Collection of the Marquis de Vences.

DOOR.

JACOB RUYSDAEL, 1630—1681.

699 LANDSCAPE, with Figures by A. Van de Velde . . *R. Sanderson, Esq.*
W. vol. 2, p. 288.

MINDERT HOBBEMA. Painted 1660.

700 WATER WITH TREES Hde G. 700 q v . . . *Earl Howe.*

ALBERT CUYP, 1605—1683.

701 LANDSCAPE—Shepherd and Cattle . . . . *The Misses Bredell.*
P. 1 ft. 6¼ in. by 2 ft. 5 in. W. vol. 2, p. 290.

JACOB RUYSDAEL, 1630—1681.

702 A WATERFALL . . . . . *Lord Overstone.*

PHILIP DE KONINCK, 1619—1689.

703 A LANDSCAPE. Signed and dated 1653 . . . . *C. P. Grenfell, Esq.*
From the Pourtalès and Orford Collections. No. 276 of the Orford Catalogue.

LUDOLPH BAKHUIZEN, 1631—1702.

704 A SEA PIECE . . . . . *Robt. Napier, Esq.*

WILLIAM VAN DE VELDE, 1633—1707.

705 SMALL PICTURE OF A CALM SEA, AND SHIPPING. (Signed) *Edward Loyd, Esq.*

JACOB RUYSDAEL, 1630—1681.

706 A STORMY SEA . . . . . *Lord Hatherton.*

PIERRE MIGNARD, 1610—1695.

707 OUR SAVIOUR WITH THE WOMAN OF SAMARIA . . *Marquis of Westminster.*

JACOB RUYSDAEL, 1630—1681.

708 VIEW OF BENTHEIM CASTLE ON THE RHINE . . *J. Walter, Esq.*
Signed and dated 1653.

JAN WEENIX, 1644—1719.

709 A GAMEPIECE . . . . . *Earl of Wilton.*

ALBERT CUYP, 1605—1683.

710 NYMVEGEN ON THE RHINE. W. vol. 3, p. 466. . . *Duke of Bedford.*

JACOB RUYSDAEL, 1630—1681.

711 LANDSCAPE. W. vol. 2, p. 50. . . . . *Worcester College, Oxford.*

ALBERT CUYP, 1605—1683.

712 LARGE LANDSCAPE. Inscribed. W. vol. 2, p. 336 . . *F. Perkins, Esq.*
From the Zachary Collection.

MOUCHERON, 1633—1685.

713 A LANDSCAPE. The Figures by Lingelbach . . . *Howard Galton, Esq.*
From the Poulin Collection. W. vol. 3, p. 221.

ALBERT CUYP, 1605—1683.

714 THE PRINCE OF ORANGE STARTING ON A COURSING EXPEDITION.
Edward Loyd, Esq.

705. —

706. —

707. — A marine view — in the foreground — [illegible] — beyond these a rough sea and on the right a rocky shore in the distance. The whole picture is quite astonishing.

BARTHOLOMEW VAN DER HELST, 1613—1670. FLEMISH AND SPANISH.

715 LANDSCAPE WITH EIGHT FIGURES . . . . . *Henry T. Hope, Esq.*
3 ft. by 4 ft. 8 in. W. vol. 2, p. 115.

AART VAN DER NEER, 1613—1683.

716 WOODY LANDSCAPE . . . . . *Duke of Newcastle.*
Exhibited at the British Institution in 1854.

ALBERT CUYP, 1605—1683.

717 A DUTCH MERCHANT AND SERVANT ON THE BANKS OF A RIVER. With Shipping . . . . . *Edward Loyd, Esq.*

JAN BOTH, 1610—1656.

718 AN ITALIAN EVENING SCENE . . . . . *Edmund Foster, Esq.*

719 LANDSCAPE—"The Muleteer" . . . . . *John Walter, Esq.*
Inscribed. C. 2 ft. 11 in. by 3 ft. 6½ in. Smith's Cat., No. 64.

KAREL DU JARDIN, 1635—1678.

720 GUILLAUME LE TACITURNE AND THE ARTIST . . *G. Cornwall Legh, Esq.*

ALBERT CUYP, 1605—1683.

721 THE FERRY BOAT, a view on the River Maes . . . *Rev. F. Leicester.*
P. 1 ft. 10½ in. by 2 ft. 4 in. Smith's Catalogue, No. 24.

MINDERT HOBBEMA. Painted 1660.

722 LANDSCAPE . . . . . *Lord Hatherton.*
C. 3 ft. 4½ in. by 4 ft. 2½ in.
Signed and dated 1663. Smith's Cat., No. 1. W. vol. 2, p. 251.

EAST WALL.—FLEMISH, ITALIAN AND SPANISH MASTERS.

SALVATOR ROSA, 1615—1673.

723 LANDSCAPE . . . . . *M. Phillips, Esq.*

WILLIAM VAN DE VELDE, 1633—1707.

724 SHIP IN STORM . . . . . *Earl of Warwick.*

ADAM PYNACKER, 1621—1673.

725 VIEW ON THE TIBER . . . . . *Lord Overstone.*
From the Verstolk Collection.

JAN DAVIDSZ DE HEEM, 1600—1674.

726 FRUIT AND FLOWERS. Signed. . . . . *Matthew Anderson, Esq.*

VELASQUEZ, 1599—1660.

727 ADRIAN PULIDO PAREJA . . . . . *Duke of Bedford.*
Stirling, vol. 2, p. 576—688. W. vol. 3, p. 465.

728 PHILIP IV. OF SPAIN . . . . . *Henry Farrer, Esq.*

SIR GODFREY KNELLER, 1648—1723.

729 PETER THE GREAT . . . . . *Her Majesty, from Hampton Court.*
Background by W. Van de Velde. Inscribed and dated 1698. Engraved by Smith. Jameson's Public Galleries, p. 338. W. vol. 2, p. 356.

ADRIAN VAN OSTADE, 1610—1685.

730 MUSICIANS . . . . . *Her Majesty, from Buckingham Palace.*
P. 1 ft. 5 in. by 1 ft. 9 in.
Signed and dated 1656. From the Baring Collection. Exhibited in the British Institution in 1826 and 1827. Smith's Catalogue, No. 200. Jameson's Private Galleries, p. 34. W. vol. 2, p. 13.

WILLIAM DE HEUSCH, 1638—1712.

731 SMALL LANDSCAPE . . . . . *Richard Baxter, Esq.*

POMPEO BATTONI. SPANISH, FLEMISH, AND DUTCH.

732 SACRIFICE OF IPHIGENIA . . . . . *Lord Yarborough.*
Brocklesbury Catalogue, No. 157.

JOHN VAN HAGEN. Painted 1650.

733 LANDSCAPE . . . . . *Lord Harry Vane.*

JAN VAN DER HEYDEN, 1637—1712.

734 VIEW IN UTRECHT . . . . . *George Faulkener, Esq.*

ADRIAN VAN OSTADE, 1610—1685.

735 PEASANTS IN A COURT-YARD . . . . *H. T. Hope, Esq.*

VAN DYCK, 1599—1641.

736 CHARLES I. ON HORSEBACK . . . *Her Majesty, from Windsor Castle.*
C. 13 ft. 7 in. by 8 ft.
Engraved by Baron and by Lombart. Smith's Cat., No. 207.
Jameson's Public Galleries, p. 234. W. vol. 2, p. 429.

VELASQUEZ, 1599—1660.

737 COMTE DUC OLIVAREZ . . . . . *Col. Hugh Baillie.*

738 THE QUEEN OF PHILIP IV. . . . . *Henry Farrer, Esq.*

CARREÑO DE MIRANDA, 1614—1685.

739 CHARLES II. OF SPAIN . . . . . *Rt. Hon. Evelyn Denison.*
The Escurial in the background. From the Private Collection of the Palace of the Escurial. See Ford. Stirling, vol. 3, p. 1000.
See Sale Catalogue of Spanish Gallery of Louis Philippe in 1853, No. 305.

ADRIAN VAN OSTADE, 1610—1685.

740 STILL LIFE . . . . . *Lord Overstone.*

JAN VAN DER HEYDEN, 1637—1712.

741 A DUTCH HOUSE. The figures by A. Van der Velde,
Her Majesty, from Buckingham Palace.
P. 1 ft. 6½ in. by 1 ft. 11 in.
Jameson's Private Galleries, p. 52. W. vol. 2, p. 22.

JACOB RUYSDAEL AND WOUWERMAN.

742 A CAVALIER HALTING . . . . . *Samuel Barton, Esq.*

WATERLOO AND LINGELBACH.

743 A LANDSCAPE. Inscribed "A. W." W. vol. 3, p. 223 . *J. Howard Galton, Esq.*

SALVATOR ROSA, 1615—1673.

744 A LANDSCAPE . . . . . *G. Cornwall Legh, Esq.*

JAN WYNANTS, b. about 1600, d. 1677.

745 SMALL LANDSCAPE . . . . . *Lord Overstone.*

JOHN HACKAERT, b. about 1635.

746 LANDSCAPE . . . . . *Francis Edwards, Esq.*

J. ANTOLINEZ, 1639—1676.

747 A DOG. Stirling, vol. 3, p. 1106—1109 . . . . *Wm. Stirling, Esq.*

ALONSO CANO, 1601—1667.

748 HIS OWN PORTRAIT. A Skull on the table near him . *Ditto.*

CARREÑO DE MIRANDA, 1614—1685.

749 DON JOHN OF AUSTRIA, NATURAL SON OF PHILIP IV. . *Ditto.*
Bust portrait. John died 1679. Stirling, vol. 3, p. 1001.

SALVATOR ROSA, 1615—1673.

750 LANDSCAPE. From the Falconieri Palace at Rome. . . *M. Phillips, Esq.*

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] —. A mountain [illegible] in a [illegible] [illegible] with a [illegible]. Painted in the [illegible] [illegible] light, [illegible] and with a full [illegible]. The [illegible] formed by a landscape, with a [illegible] [illegible] [illegible]. [illegible]. This masterpiece was one of the [illegible] ornaments of the British Institution in 18[illegible]. This master is a great favourite in England.

[illegible] —. A stormy sea, with breakers in the foreground. Several boats, and one with a red sail. On the left a pier; in the middle, in the distance, a ship [illegible]. A very spirited work, of masterly execution.

[illegible] —. A wood with a road leading through it, in which a man and a woman are walking, a rising ground surrounded with trees and a piece of water on the [illegible] [illegible]: these are the chief ingredients of a scene in Holland which by this painter has been treated with marvellous truth. [illegible] has the power [illegible] in expressing the effect of the low afternoon sun in the light clouds, in the sky, on trees, [illegible] and meadows, been exhibited with such refreshing power, transparency and strength as in this picture, which was until

SOUTH WALL.—FLEMISH AND SPANISH PAINTERS.

PEDRO DE MOYA, 1610—1666.

751 HOLY FAMILY. Stirling, vol. 2, p. 813—816 . . *Matthew Anderson, Esq.*

PIERRE MIGNARD, 1610—1695.

752 JULIE D'ANGENNES, DUCHESSE DE MONTAUSIER . . . *Earl Spencer.*
W. vol. 3, p. 459.

PIETRO NOVELLI, 1603, still living 1660.

753 HEAD OF ST. ELIZABETH . . . . . *Sir John P. Boileau, Bart.*

WILLIAM VAN DE VELDE, 1633—1707.

754 A SMALL SEA PIECE . . . . . *Lord Overstone.*

755 SEA-PIECE. Dated 1657 . . . . . *Francis Edwards, Esq.*

JACOB RUYSDAEL, 1630—1681.

756 SOLITUDE . . . . . *Rev. F. Leicester.*

SALVATOR ROSA, 1615—1673.

757 LANDSCAPE. W. vol. 2, p. 236. . . . . *Lord Ward.*

SIR PETER LELY, 1618—1680.

758 LADY BYRON. . . . . *Her Majesty, from Hampton Court.*

ADAM PYNACKER, 1621—1673.

759 "THE OBSTINATE BULL" . . . . . *Matthew Anderson, Esq.*
Compare Smith's Cat., No. 8.

MURILLO, 1618—1682.

760 HEAD OF A BACCHANTE . . . . . *Wm. Wells, Esq.*

MINDERT HOBBEMA. Painted 1660.

761 LANDSCAPE . . . . . *Earl of Burlington.*

ALONSO CANO, 1601—1667.

762 MADONNA AND CHILD. W. vol. 2, p. 259 . . *Geo. A. Hoskins, Esq.*

JAN STEEN, 1636—1689.

763 SLEEPING FEMALE, life-size . . . . . *Abraham Darby, Esq.*

ALBERT CUYP, 1605—1683.

764 MAN HOLDING A HORSE . . . *Her Majesty, from Buckingham Palace.*
C. 3 ft. 10 in. by 4 ft. 10½ in.
Exhibited in the British Institution in 1826, 1827, and 1835. Smith's Cat. No. 241. Jameson's Private Galleries, p. 18. W. vol. 2, p. 19.

SALVATOR ROSA, 1615—1673.

765 A GRAND LANDSCAPE . . . . . *Townley Parker, Esq.*

JACOB RUYSDAEL, 1630—1681.

766 A STORM . . . . . *Duke of Newcastle.*
C. 2 ft. 7 in. by 3 ft. 3 in. Smith's Catalogue, No. 320.

MINDERT HOBBEMA. Painted 1660.

767 WOOD WITH A ROAD THROUGH IT . . . . . *R. S. Holford, Esq.*
C. 3 ft. by 4 ft. 2 in. Signed and dated 1663. Exhibited in the British Institution in 1840. Smith's Cat., No. 18. W. vol. 2, p. 202.

CORNELIS SACHTLEVEN, 1606—1661.

768 POULTRY . . . . . *John Anderson, Esq.*

ADRIAN VAN DE VELDE, 1639—1672.

769 LANDSCAPE AND CATTLE . . . . . *Jos. Sanders, Esq.*

SALVATOR ROSA, 1615—1673. SPANISH AND ITALIAN.

770 COAST SCENE. W. vol. 3, p. 191. . . . . *J. S. Harford, Esq.*

JACOB RUYSDAEL, 1630—1681.

771 LANDSCAPE . . . . . *Thos. Townend, Esq.*

SALVATOR ROSA, 1615—1673.

772 LARGE LANDSCAPE W. 106 2 p 96 . . . *Earl of Yarborough.*

ADRIAN VAN DE VELDE, 1639—1672.

773 FERRY-BOAT, WITH HOLY FAMILY INTRODUCED . . *F. Perkins, Esq.*
C. 3 ft. 11 in. by 5 ft. 9 in. Smith's Cat., No. 128.

SIMON VAN DER DOES, 1653—1717.

774 SHEEP AND GOATS . . . . . *Howard Galton, Esq.*
Signed . . W. vol. 3, p. 222.

SALVATOR ROSA, 1615—1673.

775 A LANDSCAPE. W. vol. 2, p. 420. . . . . *Rt. Hon. H. Labouchere.*

776 A LANDSCAPE. W. vol. 2, p. 420. . . . . *Ditto.*

777 MOUNTAINOUS COAST. W. vol. 3, p. 15. . . . . *Earl Cowper.*

FRANCISCO ZURBARAN, 1598—1662.

778 "REGINA ANGELORUM" . . . . . *William Stirling, Esq.*
The Madonna crowned and wearing a crimson robe; cherubs hovering around her. From the Standish Gallery in the Louvre (Qy. No. 123).

VELASQUEZ, 1599—1660.

779 PHILIP IV. IN SHOOTING DRESS . . . . . *Col. Hugh Baillie.*

780 A NOBLEMAN . . . . . *Earl Stanhope.*

ROSA DA TIVOLI, 1655—1705.

781 A YOUTH SEATED AMONG SHEEP AND GOATS, A DOG AT HIS SIDE . . . . . *Duke of Newcastle.*

VELASQUEZ, 1599—1660.

782 HENRY DE HALMALE, ATTENDED BY A SERVANT . *T. P. Smyth, Esq.*
C. 9 ft. by 7 ft. From the Purvis Collection.

783 TWO PEASANTS OFFERING GRAPES TO A CHILD SITTING ON ITS MOTHER'S LAP. W. vol. 2, p. 311 . . . . *Earl of Listowel.*

G. MATTIA PRETI (called **IL CALABRESE**), 1613—1699.

784 CUPID SEATED ON A WALL SURROUNDED BY GAME.
The late J. Smith Barry, Esq.

VELASQUEZ, 1599—1660.

785 THE CARDINAL INFANT DON FERDINAND OF AUSTRIA IN SHOOTING DRESS . . . . . *Col. Hugh Baillie.*

786 PORTRAIT OF A YOUNG LADY . . . . . *John W. Brett, Esq.*
From the King of Holland's Collection.

787 VENUS . . . . . *Wm. Morritt, Esq.*

TREVISANI, 1656—1746.

788 ST. FRANCIS . . . . . *Lord Hatherton.*

VELASQUEZ, 1599—1660.

789 DUKE OLIVAREZ, on Horseback . . . . . *Earl of Elgin.*
C. 9 ft. by 7 ft. From the Purvis Collection.

FRANCISCO ZURBARAN, 1598—1662.

790 STANDING FIGURE OF ST. FRANCIS. W. vol. 2, p. 259 . *G. A. Hoskins, Esq.*
No. 207 of Louis Philippe's Spanish Gallery Sale Catalogue in 1853.

1957 (152) q.v.

perspective of the distant figures and immediately
and at once to the proper focus on the canvas

[illegible]. — The men in [illegible] volume of [illegible]
is replete with a high order of the life of a woman
[illegible] with [illegible] the [illegible] benevolence [illegible] is
of the most [illegible] kind. The heads of the men [illegible]
[illegible] with [illegible] pictures of [illegible] the Reverend [illegible]
[illegible] of the world, while the [illegible] of the [illegible] is
[illegible] in the collection of the [illegible] of Wellington
[illegible] [illegible] sold and [illegible].

[illegible]. — (Aged in the [illegible] with small
[illegible] [illegible] from five [illegible]. The [illegible] was
[illegible] over a mean [illegible] of [illegible] [illegible]

[illegible]. — Venus. Life size. Not a very [illegible]
composition. Exhibited in the British [illegible] 1800.

[illegible]. — The [illegible] Duke [illegible] on a [illegible]
[illegible], looking round at [illegible] [illegible] upon
[illegible] the [illegible] is ascending [illegible] the [illegible]
to arrive. Half life size.

806. — Interior of a Church. An excellent study of the perfect light in the Dutch and Belgian churches.

807. — A view of St Peter's, in Rome, from the river. Just sufficient architecture is introduced to indicate the locality. The picturesque boats and the figures on the bridge are drawn in a masterly manner.

808. — In the Pope's Palace, Rome. A fine study of a noble corridor. Notice the effect of the sunlight streaming in at the end. An excellent picture for its perspective alone, although the colour, and the skill and delicate manipulation of the

PAUL BRILL, 1554—1626. SPANISH AND ITALIAN,

791 VIEW OF THE CAMPAGNA TAKEN FROM TIVOLI . *Earl of Carlisle.*
W. vol. 3, p. 326.

PIETRO DA CORTONA, 1596—1669.

792 ANTIOCHUS AND STRATONICE . . . . . *Marquis of Westminster.*

FRANCISCO ZURBARAN, 1598—1662.

793 THE VIRGIN IN GLORY . . . . . *Lord Elcho.*

A. DELORME.

794 INTERIOR OF A CHURCH . . . . . *Duke of Newcastle.*

VELASQUEZ, 1599—1660.

795 ST. JOHN. From the Standish Collection . . . . *R. P. Nichols, Esq.*

FRANCISCO ZURBARAN, 1598—1662.

796 ONE OF THE PATRON SAINTS OF SEVILLE, ST. JUSTA OR ST. RUFINA . . . . . *Rt. Hon. Evelyn Denison.*
See Sale Catalogue of Louis Philippe's Spanish Gallery in 1853, No. 297.

P. FRANCESCO MOLA, 1612—1668.

797 HAGAR IN THE DESERT . . . . . *Col. H. Baillie.*

LUCA GIORDANO, 1632—1705.

798 VENUS AND MARS. No. 169 of the Brocklesby Catalogue. . *Earl of Yarborough.*

M. A. DI BATTAGLIA, 1602—1660.

799 REHEARSAL OF AN ITALIAN COMEDY . . . . *Ditto.*
A similar picture was in the Orleans Gallery. No. 67 of the Brocklesby Catalogue.

FRANCESCHINI, 1648—1729.

800 THE BIRTH OF ADONIS . . . . . *Jos. Sanders, Esq.*

LUIS DE MORALES, 1509—1586.

801 HEAD OF OUR SAVIOUR . . . . . *J. P. Miles, Esq.*
From the Collection of Mr. Frere, H.M. Consul at Madrid.

SASSOFERRATO.

802 MADONNA AND SLEEPING CHILD . . . . . *Rev. F. Leicester.*

SPAGNOLETTO, 1588—1656.

803 JACOB KEEPING LABAN'S SHEEP . . . . . *Earl of Derby.*

VELASQUEZ, 1599—1660.

804 THE ALCALDE RONQUILLA, full length . . *George A. Hoskins, Esq.*

SALVATOR ROSA, 1615—1673.

805 JOB AND HIS FRIENDS . . . . . *Col. Hugh Baillie.*

DE WITTE, 1607—1692.

806 INTERIOR OF A CHURCH . . . . . *Matthew Anderson, Esq.*

CARLO DOLCI, 1616—1686.

807 THE ANNUNCIATION . . . . . *Sir Humphrey De Trafford, Bart.*

FRANCISCO ZURBARAN, 1598—1662.

808 ST. CATHERINE . . . . . *William Stirling, Esq.*
On canvas. From the Soult Collection. No. 40 of the Sale Catalogue.

ADAM ELZHEIMER, 1574—1620.

809 ST. PETER DELIVERED FROM PRISON . . . . . *Earl of Elgin.*

JUAN BAUTISTA DE SIMO.

810 PORTRAIT OF JUAN PALOMINO VELASCO, THE HISTORIAN OF SPANISH ARTISTS . . . . . *Wm. Stirling, Esq.*
See Stirling, vol. 3, p. 1120—1134.

CORREGGIO.

811 MAGDALEN. Probably CARLO DOLCI . . . . . *C. D. Young, Esq.*

STAIRCASE TO THE CLOCK GALLERY.—SOUTH SIDE.

MISCELLANEOUS.

WILLIAM VAN DE VELDE, 1633—1707.

812 DUTCH FLEET AT THE MOUTH OF THE THAMES . . *Lord Hatherton.*
An Engraving, partly coloured. Dated 1655.

UNKNOWN.

813 PORTRAIT OF PETRARCH'S LAURA . . . . . *Soulages Collection.*
A 17th century pasticcio from an early work.

INNOCENZIO DA IMOLA, 1494—1550.

814 MARRIAGE OF ST. CATHERINE . . . . . *Wynn Ellis, Esq.*

J. G. PLATZER, 1702—1755.

815 THE PHILISTINES' FEAST. Signed. . . . . *John Walter, Esq.*

816 THE DEATH OF SAMSON. Signed. - . . . . *Ditto.*

MARCO D'OGGIONE, 1470—1530.

817 ST. JEROME ADORING THE MADONNA AND CHILD . *R. P. Nichols, Esq.*

AART VAN DER NEER, 1613—1683.

818 MOONLIGHT SCENE . . . . . *George Field, Esq.*

CLAUDE GELÉE LE LORRAINE, 1600—1682.

819 SEA-COAST WITH FIGURES. . . . . *Thos. Baring, Esq.*
W. vol. 2, p. 177. Signed and Dated, Rome, 1679.
See Original Sketch, No. 189, in North Transept Gallery.

SCHOOL OF FRANCIA.

820 ST. NICHOLAS ENTHRONED BETWEEN ST. ROCH AND ST. SEBASTIAN. From the Collection of Charles I. . . *A. Darby, Esq.*

CANALETTO.

821 ST. JAMES'S PARK: VIEW OF THE HORSEGUARDS AND WHITEHALL.

TINTORETTO, 1512—1594.

822 CONSECRATION OF A BISHOP, WITH PORTRAIT OF PAUL III. OFFICIATING. No. 75 of Arlington Street Catalogue. . *Earl of Yarborough.*

CANALETTO.

823 NORTHUMBERLAND HOUSE . . . . . *Duke of Northumberland.*

824 VIEW ON THE THAMES FROM RICHMOND GARDENS . *Duke of Richmond.*

825 VIEW OF WHITEHALL AND THE HOLBEIN GATE . . *Duke of Buccleuch.*

826 THE DOGANA AND S. M. DELLA SALUTO, VENICE . . *Earl of Craven.*

827 PIAZZA DI SAN MARCO, VENICE . . . . . *Ditto.*

828 PIAZZA DI SAN MARCO, VENICE . . . . . *Peter Norton, Esq.*

829 A LANDSCAPE AND RUINS . . . . . *Lord Hatherton.*

830 PIAZZA DI SAN MARCO, VENICE . . . . . *Rev. F. Leicester.*

831 VIEW OF WHITEHALL . . . . . *Duke of Richmond.*

815.816. —. Two [illegible] pictures, [illegible]

[illegible] and the [illegible], [illegible] of the [illegible]

to the exhibition of the multitude of incidents in the [illegible].

and in the [illegible] of [illegible]

[illegible] the [illegible] and the [illegible],

[illegible] very good.

[illegible]. —. A moonlight scene. The moon [illegible]

[illegible], and shining upon a road, [illegible]

[illegible] contrast to the [illegible], and [illegible]

[illegible] reflected in the [illegible].

In the [illegible] are [illegible]

[illegible] heavy masses. The [illegible]

[illegible] is [illegible] carried out.

[illegible]. —. A sea [illegible], in the [illegible]

sunshine. In the foreground are the artist drawing and two other persons. This is a careful and pleasing picture; of the same period as the view of the Campo Vaccino in the Louvre, which was painted in 1811.

822. — . Consecration of a Bishop. A rich and solemn ecclesiastical composition; whole length figures, the size of life. Full of animated heads, and of very careful execution.

823. — . The old Charing Cross with the ancient buildings round the King's statue and the stately mansion of the Percies (Northumberland House) precisely as we see it at the present time.

824. — . A view of the Thames is interesting as showing the dome of St Paul's surrounded by buildings which have undergone an entire change.

825. — . Another evening scene, Whitehall, with the old gate of Holbein which once obstructed the communication from the Abbey to Charing Cross on the North.

§ 32. — § 33. — [illegible]

§ 34. — [illegible]

§ 35. — [illegible]

§ 36. — [illegible]

[illegible]

Helm. Thn. Bestätigt Braunschweig. Kies 21.2.1913 (143) 24 qm P&D Lauenstein

§ 42. — [illegible]

rate with a dagger in his hand and a skull in his hand in the same picture. The composition has that strange originality which is peculiar to Rembrandt. The time is midnight, the light is artificial. The manner in which the light strikes the countenance of the Magician must have, to any one, struck with his name and fame. The same picture which was purchased at the sale of the Elector of Hesse Cassel of Madame de Verrue, was taken in 1806 to Fontainebleau, and brought England in 1815, on board.

Bth. ___. A Man dressed in a Turkish costume with a turban on his head; in the foreground two Turkish figures, one on each side.

Feb.___. Sunset. A Landscape, and a large Oak on a grass bank on the right, and a small stream of water. A View of a wide extended Country at different distances, with several towns in the foreground and the Sea, and the Shipping in the bay. At the end of the last century it was

G. P. PANNINI, 1691—1764.

832 ANCIENT ROME. A series of views collected in a magnificent hall, with figures and statuary. *Alexander Baruchson, Esq.*

833 MODERN ROME. Ditto. *Ditto.*

CASTIGLIONE, 1616—1670.

834 THE DISCOVERY OF CYRUS . . . . . *Duke of Newcastle.*

ARTEMISIA GENTILESCHI, 1590—1642.

835 HER OWN PORTRAIT . . . . . *Earl Spencer.*
No. 274 of the Catalogue at Althorp House.

CLAUDE GELÉE LE LORRAINE, 1600—1682.

836 LANDSCAPE. From Grosvenor House. W. vol. 2, p. 171 . *Marquis of Westminster.*

FILIPPINO, 1460—1506.

837 A VIRGIN AND CHILD, WITH ANGELS . . *Liverpool Royal Institution.*

REMBRANDT, 1606—1664.

838 DISMISSAL OF HAGAR . . . . . *The Earl of Denbigh.*

GUERCINO, 1592—1666.

839 ST. PETER . . . . . *Wm. Drury Lowe, Esq.*

THOMAS WYCK, 1616—1686.

840 THE RAISING OF THE SIEGE OF VIENNA BY JOHN SOBIESKY. *Hon. Warren Vernon.*

DAVID TENIERS, 1582—1649.

841 NEPTUNE AND AMPHITRITE . . . . . *Richard Baxter, Esq.*

REMBRANDT, 1606—1664.

842 THE ENTRANCE TO THE SEPULCHRE. A "Noli me Tangere." *Her Majesty, from Buckingham Palace.*
P. 2 ft. 0½ in. by 1 ft. 8 in. Signed and dated 1638. From the Collection of the Empress Josephine at Malmaison. Smith's Cat., No. 103. Jameson's Private Galleries, p. 36. W. vol. 2, p. 5.

EGBERT HEEMSKERK, 1645—1704.

843 A TRIAL SCENE. A Sketch . . . . . *J. Tollemache, Esq.*

REMBRANDT, 1606—1664.

844 A PLAIN TRAVERSED BY A RIVER . . . . . *H. T. Hope, Esq.*
P. 1 ft. 4 in. by 1 ft. 9 in.
Smith's Cat., No. 604. W. vol. 2, p. 115.

MINDERT HOBBEMA. Painted 1660.

845 LANDSCAPE . . . . . *George Field, Esq.*

PHILIP DE KONING, 1619—1689.

846 A LANDSCAPE. Signed . . . . . *Samuel Barton, Esq.*

JACOB RUYSDAEL, 1630—1681.

847 SMALL LANDSCAPE WITH CASTLE . . . . . *Earl of Ellesmere.*
C. 2 ft. 3 in. by 1 ft. 10 in. From Sir C. Bagot's Collection. Smith's Collection, 163. W. vol. 2, p. 49.

PIETRO LAURATI.

848 ST. JEROME . . . . . *Colonel Meyrick.*

UNKNOWN.

849 HEAD OF THE SAVIOUR IN PROFILE . . . *Ditto.*

CANALETTO.

850 VIEW OF VENICE, with the Landing of an Ambassador . . *Earl of Warwick.*

JACOB RUYSDAEL, 1630—1681.

851 LANDSCAPE WITH CANAL . . . . . *Earl of Wemyss and March.*

852 A LANDSCAPE . . . . . *G. Field, Esq.*

JAN VAN DE KAPELLE. Painted 1650.

853 A CALM . . . . . *Earl Spencer.*

CLAUDE GELÉE LE LORRAINE, 1600—1682.

854 THE TOWER ON THE TIBER. W. vol. 3, p. 393 . . . . . *Lord Scarsdale.*

SOFONISBA ANGUSSOLA or **ANGUISCIOLA**, b. about 1533, d. 1626.

855 HER OWN PORTRAIT, PLAYING ON THE HARPSICHORD . . *Earl Spencer.*
No. 269 of the Althorp House Catalogue. W. vol. 3, p. 456.

DOMENICHINO, 1581—1641.

856 CARICATURE OF A LAWYER MOUNTED ON A MULE AND HOLDING AN OWL ON A STAFF . . . . *Lord Harry Vane.*
From the Rogers' Collection, No. 675 of the Sale Catalogue, 1856.
Jameson's Private Galleries, p. 412.

MINDERT HOBBEMA. Painted 1660.

857 LANDSCAPE . . . . . *Edward Loyd, Esq.*

MICHEL MIREVELT, 1568—1641.

858 A FEMALE PORTRAIT . . . . . *Lord Ward.*

FEDERIGO BARROCCIO, 1529—1620.

859 NATIVITY . . . . . *Lord Feversham.*

SCHOOL OF SANDRO BOTTICELLI.

860 THE VIRGIN ADORING THE INFANT SAVIOUR . . *Christ Church, Oxford.*

FRANCISCO ZURBARAN, 1598—1662.

861 THE SUDARIUM, OR NAPKIN OF ST. VERONICA. . *Wm. Stirling, Esq.*
From the Spanish Gallery in the Louvre.

ADRIAN HANNEMAN, 1611—1680.

862 HIS OWN PORTRAIT . . . . . *Sir H. Hume Campbell, Bart.*
Walpole's Anecdotes, edited by Wornum, vol. 2, p. 367.

HONDEKOETER, 1636—1695.

863 BIRDS. W. vol. 2, p. 422. . . . . *Rt. Hon. H. Labouchere.*

JOSE ROLDAN, 1849.

864 COPY FROM JUAN DA VALDESLEAL . . . . . *Wm. Stirling, Esq.*

865 COPY FROM JUAN DA VALDESLEAL . . . . *Ditto.*

JAN VAN HUYSUM, 1682—1749.

866 A FLOWER-PIECE. Signed . . . . . *Robert Napier, Esq.*

SCHOOL OF CANALETTO.

867 VENICE . . . . . *Duke of Manchester.*

PHILIP DE KONINCK, 1619—1689.

868 LANDSCAPE. Signed and dated, 1695 . . . . *Earl of Derby.*

F. GOYA.

869
870
871 FOUR SKETCHES OF BOYS AT PLAY . . . .
872

SALVATOR ROSA, 1615—1673.

873 LANDSCAPE . . . . . *C. M. Phillips, Esq.*

882. — A [illegible] taken in a [illegible] in the [illegible] of a [illegible] [illegible]. Amongst the other objects a large [illegible] is conspicuous. [illegible] [illegible] is [illegible] with great [illegible].

883. — The Virgin and Child. St Joseph [illegible] on one side of the picture, with a [illegible] of [illegible].

884. — St Catherine. Very lovely and graceful.

885. — A large landscape, with Hagar and Ishmael. [illegible] [illegible] combinations, [illegible] [illegible] and [illegible] in execution.

889. — Portrait of a [illegible] in an arm chair. Full length, small life. A charming picture.

890. — An excellent picture. [illegible] and [illegible]. The female figure is of [illegible] beauty.

JAN LINGELBACH, 1625—1687.

874 ITALIAN SEAPORT AND MARKET . . . . . *Earl of Derby.*

ISABELLA DAL POZZO. Painted 1666.

875 ROMAN CHARITY . . . . . *Lord Scarsdale.*

BATTISTA MORONI, about 1510—1578.

876 PORTRAIT OF A PHILOSOPHER, POINTING TO HIS FOREHEAD. Inscribed—"Hic intus est omnis Beatitudo mea." . *Earl of Yarborough.*
No. 54 of Arlington Street Catalogue.

ANDREA DEL SARTO, 1488—1536.

877 ST. SEBASTIAN . . . . . *Samuel Barton, Esq.*

SCHIDONE, 1580—1615.

878 HOLY FAMILY . . . . . *Ditto.*

WILLIAM VAN DE VELDE, 1633—1707.

879 A SEA FIGHT. W. vol. 2, p. 312 . . . . . *Earl of Listowel.*

PEDRO ORRENTE, d. 1644.

880 ST. JOHN AND THE LAMB AT A FOUNTAIN . . . *Geo. Hoskins, Esq.*
Stirling, vol. 1, p. 503—506. W. vol. 2, p. 259.

GUIDO RENI, 1575—1642.

881 ASSUMPTION OF THE VIRGIN . . . . . *Earl of Ellesmere.*
Engraved by

LUDOLPH BAKHUIZEN, 1631—1709.

882 SEA-COAST. Boat taking in Cargo. Signed . . . *Henry T. Hope, Esq.*
C. 3 ft. 10 in. by 5 ft. 6 in.
Smith's Cat., No. 100. W. vol. 2, p. 123.

SCHIDONE, 1580—1615.

883 HOLY FAMILY . . . . . *Earl of Yarborough.*

LUCA LONGHI, 1507—1580.

884 ST. CATHERINE . . . . . *G. Cornwall Legh, Esq.*

SALVATOR ROSA, 1615—1673.

885 LANDSCAPE, WITH HAGAR AND ISHMAEL . . . . *Lady Dunmore.*

CLAUDE GELÉE LE LORRAINE, 1600—1682.

886 CARLO AND UBALDO EMBARKING . . . . . *Wm. Moseley, Esq.*
C. 4 ft. 6 in. by 5 ft. 1 in.
No. 168 of Liber Veritatis, painted in 1667 for Signor Falconieri, and afterwards in the Collections of the Duke of Kent, the Earl of Hardwicke, and the Earl de Grey. Engraved by Canot in 1744, and by Pond. Smith's Cat., No. 168.

TINTORETTO, 1512—1594.

887 THE SUPPER AT EMMAUS. Containing family portraits . *Duke of Manchester.*

SWANEVELDE, 1620—1690.

888 A GRAND LANDSCAPE nor Mere . . *G. Cornwall Legh, Esq.*

VELASQUEZ, 1599—1660.

889 A CARDINAL . . . . . *W. W. Burdon, Esq.*

NICOLAS POUSSIN, 1594—1665.

890 JUPITER AND ANTIOPE . . . . . *Earl of Listowel.*

ANDREA SOLARIO, b. 1458, still living 1530.

891 "ECCE HOMO" . . . . . *George Herring, Esq.*
Formerly in the possession of the Duke de Liancourt, and mentioned by Felibien as his masterpiece.

CLAUDE GELÉE LE LORRAINE, 1600—1682.

892 LANDSCAPE . . . . . *Earl of Yarborough.*
No. 22 of Arlington Street Catalogue. W. vol. 2, p. 87 note.

JUAN VICENTE JOANES, 1523—1579.

893 CORONATION OF THE VIRGIN . . . . . *Alfred Stowe, Esq.*

B. DENNER, 1685—1747.

894 AN OLD MAN. . . . . *Francis Edwards, Esq.*

CIGOLI.

895 ST. FRANCIS . . . . . *P. Norton, Esq.*

DAVID TENIERS, 1582—1649.

896 THE DEATH OF LEANDER . . . . . *Earl Spencer.*
Cop. 9 in. by 1 ft. 8½ in.
Smith's Catalogue, No. 656. W. vol. 3, p. 459.

897 THE TRIUMPH OF NEPTUNE . . . . . *Ditto.*
Cop. 9 in. by 1 ft. 8½ in.
Smith's Catalogue, No. 655. W. vol. 3, p. 459.

ALESSANDRO TURCHI, called **ORBETTO.**

898 THE CALLING OF ST. PETER. Painted on Lapis Lazuli. *Cardinal Wiseman.*

SCHOOL OF BELLINI.

899 MALE HEAD . . . . . *Christ Church, Oxford.*

MURILLO, 1618—1682.

900 "SPOSALIZIO." W. vol. 2, p. 311 . . . . . *Earl of Listowel.*
Considered by G. B. Cavalcaselle as the work of Tobar, his scholar and imitator.

1660 **CLAUDE GELÉE LE LORRAINE**, 1600—1682. 1660

901 SEAPORT. No. 162 of Brocklesby Catalogue . . . . *Lord Yarborough.*

JAN BOTH, 1610—1656.

902 LANDSCAPE . . . . . *Sir John Nelthorpe, Bart.*

ALBANI, 1578—1660.

903 THE EXPULSION. The work of the painter at a very advanced age . . . . . *Lord Wensleydale.*
Letters from the artist relating to this picture are in Lord Wensleydale's possession.

SCARSELLINO, 1551—1621.

904 THE PROCESSION TO CALVARY . . . . . *Peter Norton, Esq.*

GUERCINO, 1592—1666.

905 THE DEATH OF SAPPHIRA . . . . . *John W. Brett, Esq.*
From Lord Berwick's Collection.

STEFANO LEGNANI, 1660—1715.

906 MADONNA AND CHILD . . . . . *Sir Humphrey De Trafford, Bart.*

FRANÇOIS CLOUET, called **JEANET.** Painted 1540—1560.

907 MARY QUEEN OF SCOTS. W. vol. 3, p. 457 . . . . . *Earl Spencer.*

GERARD DOW, 1630—1680.

908 A DEAD RABBIT . . . . . *R. Napier, Esq.*

TITIAN, 1447—1576.

909 SMALL HOLY FAMILY . . . . . *J. Bayley, Esq.*

RICCI.

910 JEPHTHA . . . . . *D. Hodgson, Esq.*

894.—. A cowboy with a lasso at different
distances. A work of considerable merit and a
great feeling of composition. Much injured by damp

94. · Xus 31 Oct 1969(117) 9.v.

896. 897.— .. Two small and pleasing pictures.
The Derwent Reminiscences very fine.

900.—. The Travois. A very attractive
picture. Well composed, broadly painted
and telling in colour. The action of the
struggling dog is admirably rendered.
The figures are a trifle weak in drawing
and the Indian on the right of the
picture is out of proportion. Very fine
luminary in the sky.

901.—. A pleasant little picture. The
effect of sunlight on the water is good.

and [illegible] the [illegible] ground
[illegible] figures and [illegible] flies, and a fourth at a [illegible]
of the [illegible] of the master. From Ufuldresden
House.

No. 2. — A hilly landscape with trees. In the left, [illegible] the ground, darkly overshadowed
and at [illegible], enlivened by several figures. In the
distance [illegible] other hills. The clouds are illumined by
the sun. Very attractive in composition.

No. 3. — The Expulsion of Adam and Eve
from Paradise. In the clouds is the Almighty,
accompanied by two little angels and in the act of
commanding a larger angel above descending with
a sword. Adam is turning away his head with dismay,
covering his naked [illegible] with his hands, Eve is
[illegible] her face. From the [illegible] it appears
that the painter received the commission for this
work in 1647, from one Jasper Sieghardt, a friend of
[illegible] at Vienna. A little place not far from
Vienna, [illegible] the mention of [illegible] in
the writer, and that it was finished in the beginning
of July, 1649. There is reason that [illegible] has
[illegible] of years we shall have a more exact

924. . Fine coal sediment. Heavy [illegible]

919 Craven sale, South. 19681187) illus.

922 - See note to 919 above (Oct 88) illus.

GALLERY LEADING TO THE RAILWAY.

MISCELLANEOUS.

LUDOLPH BAKHUIZEN, 1631—1709.

911 SEA-PIECE . . . . . *Colonel Baillie.*

PHILIP WOUWERMAN, 1620—1668.

912 A SHORE SCENE . . . . . *John Walter, Esq.*

REMBRANDT, 1606—1664.

913 HIS COLOUR-GRINDER . . . . . *P. Norton, Esq.*

TINTORETTO, 1512—1594.

914 SKETCH FOR THE LAST JUDGMENT . . . *Liverpool Royal Institution.*
No. 84 of the last Liverpool Catalogue. 3 ft. 2 in. by 2 ft. 2 in.

ANDREA SACCHI, 1593—1661.

915 ST. ROMUALDO AMONG THE FRIARS OF HIS ORDER . *J. P. Nichols, Esq.*
A sketch for the celebrated picture in the Gallery of the Vatican.
From the Rogers' Collection. No. 638 of the Sale Catalogue in 1856.

ANNIBALE CARRACCI, 1560—1609.

916 POLYPHEMUS AND GALATEA . . . . . *Abraham Darby, Esq.*

VAN DER NEER AND CUYP.

917 SUNSET. Monogram on wall, over the Inn Sign . *Francis Edwards, Esq.*

HONDEKOETER, 1636—1695.

918 LIVE FOWLS . . . . . *Earl Spencer.*

REMBRANDT, 1606—1664.

919 SAMUEL AND ELI. From the Verstolk Collection . . . *Earl of Craven.*
Exhibited at the British Institution.

ADRIAN VAN UTRECHT, 1599—1651.

920 A GROUP OF VEGETABLES ON A TABLE . . *William Gaedaertz, Esq.*
Signed and dated 1641.

CESARI D'ARPINO, 1568—1640.

921 GLAUCUS AND SCYLLA . . . . . *P. Norton, Esq.*

REMBRANDT, 1606—1664.

922 JACOB KATZ AND THE PRINCE OF ORANGE . . . *Earl of Craven.*
Exhibited at the British Institution.

ALONZO CANO, 1601—1667.

923 ADAM AND EVE, IN LANDSCAPE . . . . *William Stirling, Esq.*
One of a series of eight paintings for the refectory of the Carthusian Convent of Sta. Maria de las Cuevas, at Seville. Mentioned as existing there by Cean Bermudez, Diccionario de las Bellas Artes en España. From the Standish Collection in the Louvre. Sale Catalogue, No. 149.

ESPINOSA.

924 THREE ANGELS . . . . . *Sir W. Eden, Bart.*

CARLO DOLCI, 1616—1686.

925 A FEMALE READING . . . . . *F. Edwards, Esq.*

SALVATOR ROSA, 1615—1673.

926 A SEAPORT . . . . . *Duke of Richmond.*

TITIAN, 1447—1576.

927 ASSEMBLAGE OF FIVE SAINTS, viz.: Isidore, Ignatius, Francis Xavier, Theresa, and Philip Neri . . . *H. C. Oakover, Esq.*
A SPANISH Picture. Of the School of Seville.

PELLEGRINO TIBALDI, 1527—1600.

928 HOLY FAMILY . . . . . *Sir Humphrey De Trafford, Bart.*

SALOON H.—SOUTH SIDE. DUTCH.

MISCELLANEOUS; BUT PRINCIPALLY DUTCH CABINET PICTURES.

VAN DYCK, 1599—1641.

929 ACHILLES DISCOVERED AMONG THE DAUGHTERS OF LYCOMEDES . . . . . *Earl of Listowel.*
From the Vanloo Collection. Exhibited in the British Institution in 1829. Smith's Cat., No. 276. W. vol. 2, p. 312.

BARTHOLOMEW VAN DER HELST, 1613—1670.

930 A MALE PORTRAIT . . . . . *Hon. E. Phipps.*

JACOB RUYSDAEL, 1630—1681.

931 A WATERFALL AND HILLY LANDSCAPE, WITH A MANSION HOUSE . . . . . *Rev. F. Leicester.*
C. 2 ft. 3 in. by 1 ft. 9½ in. From the Collection of Lady Stuart. Smith's Catalogue, No. 7, and Supplement p. 703.

JAN STEEN, 1636—1689.

932 A PARTY OF ARTISTS IN A BALCONY, one of them reading a Paper. *Edward Loyd, Esq.*

933 GROUP OF FIGURES IN THE OPEN AIR SURROUNDING A MUSICIAN . . . . . *Rev. Thos. Staniforth.*

934 MARAUDERS ATTACKING AND PILLAGING PEASANTS . *P. Norton, Esq.*
C. 2 ft. 10 in. by 4 ft. 6 in. Smith's Cat., No. 137.

935 THE VILLAGE SCHOOL . . . . . *Earl of Ellesmere.*
C. 2 ft. 8 in. by 3 ft. 6 in.
Has passed through the Collections of M. Lormier, M. Braamcamp, and the Marquis Camden. Engraved by V. Green. Smith's Cat., No. 20. Jameson's Private Galleries, p. 150. W. vol. 2, p. 45.

936 A DINNER . . . . . *H. T. Hope, Esq.*
C. 2 ft. 7 in. by 3 ft. 5 in.
Signed and dated 1661. W. vol. 2, p. 118.

NICHOLAS BERCHEM, 1624—1683.

937 A LANDSCAPE . . . . . *John Walter, Esq.*

PHILIP WOUWERMAN, 1620—1668.

938 A HORSE-FAIR . . . . . *Edward Loyd, Esq.*

VAN OS, 1744—1808.

939 FRUIT AND FLOWERS. Signed. . . . . *R. Napier, Esq.*

JAN VAN HUYSUM, 1682—1749.

940 FLOWER-PIECE . . . . . *Earl of Derby.*

W. VAN AELST.

941 FRUIT AND FLOWERS. Signed. . . . . *R. Napier, Esq.*

JEAN BAPTISTE MONNOYER, called **BAPTISTE**, 1635—1699.

942 FLOWER-PIECE . . . . . *Lord Hatherton.*

JAN VAN HUYSUM, 1682—1749.

943 LARGE FLOWER-PIECE . . . . . *Abraham Darby, Esq.*
Dated 1736. From Mr. Wells's Collection at Redleaf. No. 120 of Sale Catalogue.

JEAN BAPTISTE MONNOYER, called **BAPTISTE**, 1635—1699.

944 FLOWER-PIECE . . . . . *Lord Hatherton.*

PIETER DE HOOGE, 1658—1670.

945 A MOTHER NURSING. W. vol. 2, p. 227. . . . . *The Hon. E. Phipps.*

JAN STEEN, 1636—1689.

946 THE MARRIAGE AT CANA . . . . . *John Walter, Esq.*

929.—. Ruins discovered in the temples
[illegible] reproduction [illegible]
[illegible] declaring [illegible]
[illegible] became [illegible]
Amsterdam from the [illegible]

930.—. An excellent [illegible]

933.—. A bust of the [illegible]
the north in black [illegible]
wearing [illegible]
[illegible] in black, [illegible]
hand. [illegible]
next him, [illegible]
and near [illegible]
[illegible] two busts, one [illegible]
[illegible] with open mouth, whilst the [illegible]
folded, looking at the [illegible]
[illegible] and [illegible]
[illegible] surrounded with light rices; on the left [illegible]
In canvas. About 2ft. 6 in. by 2ft. wide.

§36.—. The School. The schoolmaster is calling over the roll of the boys in the school, who are ranged in classes of various kinds. The picture is an attempt to portray composition and careful execution.

§37.—. The Glutton. The expression of satisfaction and total absorption in the business on hand of the figure was to be the chief object in the picture, and this is, I think, successfully attained. The man's whole face laughs with the most wanton enjoyment of a hearty meal, presenting a very decided contrast to the woman's gloomy outlook for hers. With a sequence of a day, and in a back room for a tavern parlour or kitchen. The picture altogether was painted with the intention of "a woman so vexed" (Lightly as it lights on some) as Shakespeare observes in Othello's [illegible];

§38.—. The Travellers. The scene is a common one in every case, and the figures and accessories. Figures in the mountains, in the [illegible] of the natural distance, is to be still more

947. Egerton sale, Kies. 8.12.1967(41) L. Koetser Spring exn. Hfs.-May 1968(3) illus.

Yet. —. A gentleman in a [illegible]

with accessories. A very delicate picture, and [illegible]

of the warm, glowing tone, a remarkable picture by this

true master. Un. maya.

253. —. A Dutch garden with flowers and the

usual figure of a boy, with windsor pieces in the fore-

ground. A lady is showing the young man opposite

some [illegible], turned from the spectator, & two gen-

tlemen in the middle distance, one of whom is seated.

[illegible] The last time is a house. The sky is of warm

tone. On canvas. Un upright picture. This is an unusual

picture in character, the landscape being the principal

[illegible] the figures kept small. The sale makes a very

[illegible] impression, the quiet nature of the surround-

ings, & the scene, which he realizes, & the dig-

[illegible] & the [illegible] and the figures are [illegible]

[illegible] very transparent tone, and delicately executed.

255. —. A house in a scene with high mountains.

One of the [illegible] [illegible]

Y

JAN LINGELBACH, 1627—1687. DUTCH.

947 THE LANDING OF CHARLES II. . . . *Sir P. M. G. Egerton, Bart.*

GONZALES COQUES, 1618—1684.

948 THE STADTHOLDER, HENRY PRINCE OF ORANGE, WITH HIS FAMILY, RECEIVING A LETTER FROM CARDINAL DE WITT. *Rev. F. F. Leicester.*

MICHEL VAN MUSSCHER, 1645—1705.

949 STREET VIEW, WITH A WOMAN CRYING VEGETABLES . *R. Napier, Esq.*

PIETER DE HOOGE, 1658—1670.

950 AN INTERIOR WITH FIGURES . . . . . *Howard Galton, Esq.*
Inscribed . W. vol. 3, p. 222.

EGLON VAN DER NEER, 1643—1703.

951 A GENTLEMAN AND LADY AT A TABLE . . . . *H. T. Hope, Esq.*
C. 2 ft. 2½ in. by 2 ft. 3½ in. W. vol. 2, p. 117.

MICHEL VAN MUSSCHER, 1645—1705.

952 THE ARTIST AND HIS WIFE IN A STUDIO. *Sir Humphrey de Trafford, Bart.*

PIETER DE HOOGE, 1658—1670.

953 GARDEN SCENE—NINEPIN PLAYERS. Signed. . . *John Walter, Esq.*

JACOB RUYSDAEL, 1630—1681.

954 GROUP OF TREES WITH A GLEAM OF SUN ON A RISING GROUND BEYOND . . . . . *Edward Loyd, Esq.*

ALDERT VAN EVERDINGEN, 1621—1675.

955 A NORWEGIAN SCENE . . . . . *Earl of Listowel.*
Inscribed. W. vol. 2, p. 312.

JOHN HACKAERT, about 1635.

956 LANDSCAPE. A STAG HUNT . . . . . *Robert Napier, Esq.*

JACOB RUYSDAEL, 1630—1681.

957 LANDSCAPE WITH WATER MILL . . . . . *Geo. Field, Esq.*

958 A VIEW OF THE Y, WITH A CLOUDY SKY AND AGITATED WATER . . . . . *Rd. Forster, Esq.*

JEAN BAPTISTE GREUZE, 1726—1805.

959 A GIRL'S HEAD . . . . . *Alderman Salomons.*

960 GIRL WITH A DOVE. W. vol. 2, p. 199 . . . . *R. S. Holford, Esq.*

961 A LITTLE GIRL WITH A LAP DOG IN HER ARMS . . *Edm. Foster, Esq.*
From the Choiseul and Watson Taylor Collections. W. vol. 2, p. 453.

HENRY VAN LINT. Painted 1680.

962 A HARBOUR . . . . . *Howard Galton, Esq.*

GASPAR POUSSIN, 1613—1675.

963 VIEW OF THE CAMPAGNA. W. vol. 2, p. 195 . . . *R. S. Holford, Esq.*

PETER VAN SCHUPPEN THE YOUNGER, 1669—1751.

964 AN INTERIOR, with Lady and Gentleman playing Guitar *Liverpool Royal Institution.*
2 ft. 8 in. by 3 ft. 6 in.
No. 130 of the New Liverpool Catalogue. W. vol. 3, p. 241.

FRANCESCO HERRERA (the elder), 1576—1656.

965 CHRIST DISPUTING WITH THE DOCTORS . . *Edward Stephens, Esq.*
Stirling, vol. 1, p. 454—460.

VAN DER MEULEN, 1634—1690. DUTCH.

966 A BATTLE-PIECE WITH WILLIAM III. ENGAGED . . *Duke of Newcastle.*

WILLIAM VAN DE VELDE, 1633—1707.

967 A CALM. W. vol. 2, p. 336 . . . . . *G. Field, Esq.*

GONZALES COQUES, 1618—1684.

968 PORTRAIT OF VER HELST AND FAMILY. *Her Majesty, from Buckingham Palace.*
C. 1 ft. 9½ in. by 2 ft. 4 in. From the Collection of Lord Radstock.
Jameson's Private Galleries, p. 25. W. vol. 2, p. 11.

CORNELIS POELEMBURG, 1586—1666.

969 A REHEARSAL . . . . . *Earl Spencer.*

JACOB RUYSDAEL, 1630—1681.

970 WINTER SCENE . . . . . *Earl of Wemyss and March.*

KAREL DU JARDIN, 1635—1678.

971 "LE MÉNAGE:" HORSES, GENTLEMEN, AND GROOMS, GATHERED TOGETHER IN AN OPEN SPACE. . . . *Thos. Baring, Esq.*
1 ft. 7 in. by 1 ft. 1 in.
Dated 1654. Formerly at Fonthill Abbey. W. vol. 2, p. 186.

LUDOLPH BACKHUISEN, 1631—1709.

972 A SEA-PIECE . . . . . *Wm. Delafield, Esq.*

JACOB RUYSDAEL, 1630—1681.

973 A RUINED ARCH . . . . . *The Misses Bredell.*
P. 1 ft. 6½ in. by 2 ft. 1½ in.
Smith's Catalogue, No. 44. W. vol. 2, p. 289.

JAN LE DUC, 1636—1695.

974 A FAMILY PICTURE. W. vol. 3, p. 221 . . . . *Howard Galton, Esq.*

JACOB RUYSDAEL, 1630—1681.

975 LANDSCAPE . . . . . *Wm. Wells, Esq.*
C. 3 ft. 9 in. by 4 ft. 8 in. Smith's Catalogue, No. 313.

VAN DER MEULEN, 1634—1690.

976 A BATTLE-PIECE WITH LOUIS XIV. ENGAGED . . *Duke of Newcastle.*

977 A MILITARY PIECE WITH LOUIS XIV. ENGAGED . . *Ditto.*

See Xu, 24 3.1961 (163) — [illegible]

KAREL DU JARDIN, 1635—1678.

978 COWS LYING IN A MEADOW . . *Her Majesty, from Buckingham Palace.*
P. 11 in. by 1 ft. 2 in. Exhibited in the British Institution in 1826 and 1827. Smith's Cat., 101. W. vol. 2, p. 18.

NICHOLAS BERCHEM, 1624—1683. [illegible] vol 2 page 452

979 A LANDSCAPE Inscribed . . . . . *Edmund Foster, Esq.*

PHILIP WOUWERMAN, 1620—1668.

980 CAVALRY SOLDIERS. Called "Le Coup de Pistolet." *Her Majesty, from Buckingham Palace.*
P. 1 ft. 4 in. by 1 ft. 6 in.
Exhibited in the British Institution in 1826 and 1827. Engraved by Visscher, and also by Le Bas in the Le Brun Gallery. Smith's Cat., No. 158. Jameson's Private Galleries, p. 61. W. vol. 2, p. 18.

981 SKIRMISH OF CAVALRY . . . . . *George Field, Esq.*

NICHOLAS BERCHEM, 1624—1683.

982 THE BIRD-CATCHERS . . . . . *Samuel Barton, Esq.*

DAVID TENIERS, 1542—1649.

983 A GUARD-ROOM . . . . . *Robt. Napier, Esq.*

963.— A beautiful landscape with a [illegible] and a [illegible] blowing [illegible] with a [illegible] of sheep. [illegible] and [illegible] and transparent colouring [illegible] of the first quality.

964.— A winter landscape, with figures [illegible] admirably introduced. This is a first rate specimen of the master.

965.— A piece of water is rushing down [illegible] a rock, on which is a [illegible] house surrounded with trees. The sky is quite clear. Of good finishing [illegible]

96[illegible].— A man with a [illegible] horse in a stable, near him a woman with a child, and another [illegible] holding a [illegible] a brown horse, in the foreground, [illegible] The [illegible] with cows. [illegible] the master [illegible] in all his [illegible] can be more striking [illegible] than this [illegible] by the [illegible].

WILLIAM VAN DE VELDE, 1633—1707. DUTCH.

984 A SMALL SEA-PIECE . . . . . *Earl of Listowel.*

PHILIP WOUWERMAN, 1620—1668.

985 A BATTLE, WITH SKIRMISH OF CAVALRY . . . *John W. Brett, Esq.*

986 CART WITH A GREY HORSE; in the foreground, a Woman Nursing her Child. Inscribed. W. vol. 2, p. 202. *R. S. Holford, Esq.*

VELASQUEZ, 1599—1660.

987 LARGE LANDSCAPE . . . . . *Wynn Ellis, Esq.*

PHILIP WOUWERMAN, 1620—1668.

988 MEN AND WOMEN ON HORSEBACK, called "La Course au Hareng" . . . . . *R. S. Holford, Esq.*
23 in. by 29½ in. Inscribed. From the Collections of M. Randon de Boisset, M. Tolozan, and the Duchess de Berri. Smith's Cat., No. 130. W. vol. 2, p. 202.

989 A CAVALRY CHARGE . . . . . *Earl of Ellesmere.*
From the Fesch Gallery. W. vol. 2, p. 47.

JACOB RUYSDAEL, 1630—1681.

990 A RISING ROAD, WITH OAKS AND STREAM ON RIGHTHAND. *Hon. E. Phipps.*

NICHOLAS BERCHEM, 1624—1683.

991 GROUP OF PEASANTS . . . *Her Majesty, from Buckingham Palace.*
P. 1 ft. 1 in. by 1 ft. 4 in.
Dated 1655. Exhibited in the British Institution 1826 and in 1827. Smith's Cat., 224. Jameson's Private Galleries, p. 16. W. vol. 2, p. 16.

992 A LANDSCAPE. Signed "Berchem." W. vol. 2, p. 201. . *R. S. Holford, Esq.*
Was Beckford's, called "The Little Diamond."

ANTOINE WATTEAU, 1684—1721.

993 FÊTE CHAMPÊTRE . . . . . *F. Perkins, Esq.*

PHILIP WOUWERMAN, 1620—1668.

994 WINTER SCENE. W. vol. 2, p. 291. . . . . *The Misses Bredell.*

ALBERT VAN EVERDINGEN, 1621—1675.

995 A WATERMILL . . . . . *Jos. Sanders, Esq.*
Inscribed.

PAUL POTTER, 1625—1654.

996 MAN IN STABLE, CURRYING A WHITE HORSE. Others loading a Mule outside . . . . . *H. T. Hope, Esq.*
P. 1 ft. 5⅔ in. by 1 ft. 3 in.
Signed and dated 1647. Exhibited in the British Institution in 1851. Smith's Catalogue, No. 87. W. vol. 2, p. 120.

997 SCENE IN FRONT OF A STABLE, Boy running off with Puppies. *Her Majesty, from Buckingham Palace.*
P. 1 ft. 9½ in. by 2 ft. 6½ in.
From the Geeldemeester Collection. Exhibited in the British Institution in 1815, 1826, and 1827. Smith's Catalogue, No. 19. Jameson's Private Galleries, p. 35. W. vol. 2, p. 15.

998 TWO COWS AND A BULL . . . . . *John Walter, Esq.*
P. 1 ft. 5½ in. by 1 ft. 3 in. Signed and dated 1647. From M. Nieuwenhuys' Collection. Smith's Catalogue, No. 29. W. vol. 2, p. 453.

NICHOLAS BERCHEM, 1624—1683.

999 HEAD OF A COW, life-size. Signed . . . . *Earl of Warwick.*
Exhibited at the British Institution in 1854.

ALBERT CUYP, 1605—1683.

1000 DUCKS . . . . . *Edward Loyd, Esq.*

SIMON VAN DER DOES, 1653—1717.

1001 A CATTLE-PIECE. W. vol. 2, p. 312 . . . . . *Earl of Listowel.*

PAUL POTTER, 1625—1654. DUTCH.

1002 AN ASS AND TWO GOATS IN LANDSCAPE . . *R. S. Holford, Esq.*
Inscribed "P. P. 1647." W. vol. 2, p. 201.

ADRIAN VAN DE VELDE, 1639—1672.

1003 A FORD AND CATTLE . . . *Her Majesty, from Buckingham Palace.*
C. 1 ft. 8 in. by 1 ft. 5½ in.
Dated 1659. From the Geeldermeester and Baring Collection. Exhibited in the British Institution in 1826 and 1827. Smith's Cat., No. 109. Jameson's Private Galleries, p. 56. W. vol. 2, p. 15.

GONZALES COQUES AND ARTOIS.

1004 A "PIC-NIC" . . . . . *John Walter, Esq.*

ALBERT CUYP, 1605—1683.

1005 CATTLE ON THE BANKS OF A RIVER. Smith's Cat., No. 277 . *Earl Howe.*

PAUL POTTER, 1625—1654.

1006 SHEEP AND CATTLE, a Bull on a rising ground . *H. T. Hope, Esq.*

1007 A PEASANT WITH A HALTER, A GREY AND A BROWN HORSE, AND DOG . . . . . *R. Sanderson, Esq.*
Signed and dated 1653. From the Baring, Buchanan, and Vernon Collections. Smith's Catalogue, No. 61. W. vol. 2, p. 289.

SOLOMON RUYSDAEL, d. 1670.

1008 LANDSCAPE WITH CATTLE IN THE FOREGROUND . . *Howard Galton, Esq.*
W. vol. 3, p. 220.

JAN VAN HUYSUM, 1692—1749.

1009 FRUIT AND FLOWERS . . . . . *R. S. Holford, Esq.*
From the Collection of Demoiselle Hoffman. W. vol. 2, p. 203.

1010 VASE AND FLOWERS . . . . . *Ditto.*
From the Collection of Demoiselle Hoffman. W. vol. 2, p. 203.

ISAAC VAN OSTADE, 1613—1671.

1011 TRAVELLERS HALTING AT AN INN . . . . *Ditto.*
2 ft. 8 in. by 4 ft. From the Collection of P. Methuen, Esq. Smith's Catalogue, No. 43. W. vol. 2, p. 201.

WEST WALL.

F. H. MANS.

1012 A WINTER SCENE. Signed and dated 1669 . *Liverpool Royal Institution.*

BONAVENTUR PETERS, 1614—1671.

1013 STORM SCENE . . . . . *Earl Spencer.*

VAN OS.

1014 FRUIT AND FLOWERS. Signed. . . . . *Duke of Newcastle.*

1015 FRUIT AND FLOWERS. Signed. . . . . *Ditto.*

ISAAC VAN OSTADE, 1613—1671.

1016 VILLAGE SCENE WITH FIGURES. W. vol. 2, p. 289 . . *R. Sanderson, Esq.*

WM. SCHELLINCKS, 1632—1678.

1017 A WINTER SCENE . . . . . *William Tite, Esq.*

DAVID TENIERS, 1582—1649.

1018 NINE-PIN PLAYERS . . . . . *G. Cornwall Legh, Esq.*
C. 2 ft. 9 in. by 3 ft. 10½ in.
From the Collection of Sir G. Warrender. Smith's Cat. No. 422.

JAN STEEN, 1636—1689.

1019 A VILLAGE GREEN . . . . . *Francis Edwards, Esq.*

ADRIAN VAN OSTADE, 1610—1685.

*1020 SKITTLE-PLAYERS. W. vol. 2, p. 335 . . . . . *George Field, Esq.*

1001.— Cattle Yoke, of good workmanship.

1002.— Ox Bow, made of white oak, and very neatly finished.

1003.— Ox Bows, made of hickory, and very neatly finished.

No. —. A rose with flowers, etc. on a light and [illegible] background, [illegible] and [illegible] [illegible] preserved and marked with his name.

No. —. Travellers halting [illegible]: two of them in turbans are particularly remarkable. Most of them are listening to the [illegible] [illegible]. The picture is one of Isaac Ogde's and distinguished as No. 25. Formerly in Lansdown House.

No. —. A [illegible] landscape with [illegible] [illegible] [illegible].

No. —. [illegible] [illegible], with [illegible] flowers [illegible]. [illegible] [illegible] and deer.

DAVID TENIERS, 1582—1649. DUTCH.

1021 FOUR BOORS AT A TABLE . . *Her Majesty, from Buckingham Palace.*
P. 9½ in. by 13½ in.
Exhibited in the British Institution 1826 and 1827. Smith's Catalogue, No. 491. Jameson's Private Galleries, p. 48. W. vol. 2, p. 11.

1022 CHRIST CROWNED WITH THORNS . . . . . *Lord Ward.*
Cop. 1 ft. 9 in. by 2 ft. 4 in.
Smith's Catalogue, No. 140. Engraved by Le Brun. W. vol. 2, p. 237.

JACOB RUYSDAEL, 1630—1681.

1023 A LANDSCAPE AND CORN-FIELD . . . . . *Duke of Newcastle.*
C. 1 ft. 10 in. by 2 ft. 5 in. Smith's Catalogue, No. 321.

EGIDIUS VAN TILBURG, 1625, still living 1658.

1024 A COUNTRY PARTY. W. vol. 2, p. 312. . . . . *Earl of Listowel.*

ISAAC VAN OSTADE, 1613—1671.

1025 TRAVELLERS CAROUSING BEFORE AN INN . . . *F. Perkins, Esq.*

A. VAN BEERESTRAATEN, died 1687.

1026 A WINTER SCENE . . . . . *Howard Galton, Esq.*

NICHOLAS BERCHEM, 1624—1683.

1027 A SNOW SCENE. Dated 1652. . . . . *John Walter, Esq.*

DAVID TENIERS, 1582—1649.

1028 THE INTERIOR OF A CABARET . . . . . *G. Field, Esq.*

1029 TWO FIGURES AND A DOG . . . . . *C. M. Phillips, Esq.*

1030 THREE PERSONS AT A FIRE-PLACE . . . . . *James Tulloch, Esq.*

1031 A VILLAGE FESTIVAL . . . . . *The Rev. T. Bradshaw.*

WILLIAM VAN DE VELDE, 1633—1707.

1032 A CALM . . . . . *James Tulloch, Esq.*

JAN BOTH, 1610—1656.

1033 EVENING SCENE . . . . . *Matthew Anderson, Esq.*

ISAAC VAN OSTADE, 1613—1671.

1034 TRAVELLERS HALTING . . . *Her Majesty, from Buckingham Palace.*
P. 1 ft. 11 in. by 2 ft. 9 in.
Exhibited in the British Institution in 1826 and 1827. Smith's Catalogue, No. 35. Jameson's Private Galleries, p. 34. W. vol. 2, p. 14.

ALBERT CUYP, 1605—1683.

1035 A FROST-SCENE. Signed. . . . . *Earl of Yarborough.*

JAN VAN HUYSUM, 1682—1749.

1036 FRUIT AND FLOWERS . . . . . *R. Napier, Esq.*

B. DENNER, 1685—1747.

1037 AN OLD MAN . . . . . *Alderman Salomons.*

KAREL DU JARDIN, 1635—1678.

1038 TWO HORSEMEN HALTING . . . . . *R. S. Holford, Esq.*
Inscribed "Dujardin, 1655." W. vol. 2, p. 202.

GERARD DOW, 1613—1680.

1039 A GOAT LYING DOWN, A SHEPHERD AND SHEPHERDESS IN THE DISTANCE. Signed. . . . . *Edward Loyd, Esq.*

CORNELIS POELEMBURG, 1586—1666.

1040 PORTRAIT OF THE ARTIST . . . . . *Newman Smith, Esq.*

1041 PORTRAIT OF THE ARTIST'S WIFE . . . . . *Ditto.*

ADRIAN BROUWER, 1608—1640.

1042 TWO BOORS QUARRELLING. W. vol. 2, p. 280 . . . *Earl of Carlisle.*

REMBRANDT, 1606—1664. DUTCH.

1043 VIRGIN AND ST. JOSEPH READING; THE INFANT IN A CRADLE . . . . . *John W. Brett, Esq.*
From Mr. Rogers's Collection, No. 643 of the Sale Catalogue, 1856.

KAREL DE MOOR, 1656—1738.

1044 A "REPOSO," inscribed in left-hand corner—"MOOR" . *Dowr. Lady Sitwell.*
P. From the Haringay Sale.

SALOON H. SOUTH SIDE OF SCREEN.

GERARD DOW, 1613—1680.

1045 GIRL AT A WINDOW . . . . . *Henry T. Hope, Esq.*
P. 1 ft. 8 in. by 1 ft. 3 in. Exhibited in the British Institution, 1815. Smith's Cat., No. 7. W. vol. 2, p. 116.

LOUIS LENAIN, d. 1648.

1046 FIVE CHILDREN, ONE OF THEM PLAYING A PIPE, ANOTHER A VIOLIN. P. . . . . *Matthew Uzielli, Esq.*

ADRIAN VAN OSTADE, 1610—1685.

1047 AN INTERIOR, Peasants after Dinner . . . *R. S. Holford, Esq.*
Signed and dated, 1661. W. vol. 2, p. 200.

EGLON VAN DER NEER, 1643—1703.

1048 A LADY SEATED AT A TABLE, WITH A BOOK BEFORE HER. *The Misses Bredell.*
C. 1 ft. 1½ in. by 10½ in. Inscribed and dated 1665. From the Collection of Lord Gwydir. Smith's Cat., No. 20. W. vol. 2, p. 292.

GERARD TERBURG, 1608—1681.

1049 PARENTAL ADVICE—"Conseil Paternel." . . . *Earl of Ellesmere.*
C. 2 ft. by 2 ft. 4½ in.
A repetition of the celebrated picture at the Hague called "The Satin Gown." Engraved by Wille. From Lord Wharncliffe's Collection. Smith's Cat., No. 4. Jameson's Private Galleries, p. 153. W. vol. 2, p. 43.

NICHOLAS MAES, 1632—1693.

1050 LACE-MAKER AT WORK, AND CHILD AT PLAY ON A LITTLE STOOL. *Rt. Hon. H. Labouchere.*
C. 2 ft. 9¼ in. by 2 ft. 6½ in. 1ft-5½in high 1ft 8in wide
W. vol. 2, p. 421.

JAN STEEN, 1636—1689.

1051 SCHOOLBOYS AT PLAY . . Vol 2. page 184 . *Thos. Baring, Esq.*
P. 1 ft. 3 in. by 1 ft. 7½ in. Dated 1672. From the Verstolk Gallery.
Smith's Cat. No. 140. ~~W. vol. 2, p. 45.~~

GODFRIED SCHALKEN, 1643—1706.

1052 "LE ROI DETROUSSÉ" . . . *Her Majesty, from Buckingham Palace.*
P. 2 ft. 1½ in. by 1 ft. 7½ in.
From the Collections of Louis XVI. and Mr. Walsh Porter. Purchased in 1803. Exhibited in the British Institution in 1826 and 1827. Smith's Cat., No. 2. Jameson's Private Galleries, p. 45. W. vol. 2, p. 8.
Picture sold 1863 for 10 guineas

JAN STEEN, 1636—1689.

1053 A MERRY-MAKING . . . . . *Lord Overstone.*

DAVID TENIERS, 1582—1649.

1054 AN OLD WOMAN PEELING ONIONS . . *Sir B. H. Wilson, Bart.*

1055 CARD-PLAYERS . . . . . *G. Faulkener, Esq.*

en aged in some domestic occupation. [illegible]
[illegible] wide. The warm and sunny [illegible]
the touch most studied and broad.

1033.—. Death and the Fisherman. [illegible]
[illegible] with romantic rocks and a broad
boat; [illegible] wide. 5 ft. 3 in. high. Warm sunny
light and waves with masterly skill. One of Turner's
finest [illegible] the best time of the master.

1033.—. A landscape in sunny evening light
in front, [illegible] with the sunset reflected,
and a [illegible] by Turner's [illegible]. A
very charming picture.

1034.—. Various travellers [illegible]
Tawn's Landscape in oil [illegible]. With an
[illegible] well arranged composition and [illegible]
and the coloring very powerful.

1035.—. A winter landscape; a [illegible]
stream, with [illegible] and a mill [illegible]
and a [illegible] with [illegible] and [illegible]
[illegible] composition [illegible] and [illegible]
of the best [illegible].

1038. —. Two horsemen fighting, on dismounting, one has his horse, a mastiff, and footman; and another footman. [Anon. Seth. 3 Déc 1969 (76) q.v. à Uno & Christie 29 3 1974 (41)

1042. —. Two archers drawing bows with their knees. This is a fine picture in the style of the Pollaiuolo and Antonio, its delicate and harmonious broken tones, its soft and masterly touch.

1045. —. A merry young girl standing at a win-
dow, the sill of which is adorned with a relief, in conver-
sation with a boy [illegible] a long [illegible]
she holds in her hand. This picture is [illegible]
finest [illegible] for the delicate execution of all the objects, [illegible]
[illegible] is more feeling and dramatic than usual.

1047. —. Five men and a woman [illegible]
[illegible]. The treatment of this picture is more
animated than usual with this master, else care-
fully executed.

1048. —. A girl with a [illegible]
[illegible]. Both the head of the girl and the cup-
id showing the influence of [illegible].

1049. —. [illegible]
[illegible] of this picture. [illegible]
[illegible] in the Museum of [illegible]. [illegible]
of the [illegible], which has been [illegible]
[illegible]. It is a lovely picture, and [illegible]
pleasing [illegible].

1658.—. The interior of a tavern with a merry peasant man seated at a table, a pipe in his left hand, a glass raised in the right. At the same table is an old peasant, also seated. Four other figures are in the room, carefully and spiritedly executed in a rich harmony of colour.

1671.—. A girl seated in a [illegible] reading. Excellent light and shade and the figure is treated with a certain degree of breadth and attention has also been paid to the accessories, but the whole is not of this artist's best manner. It is rather smoky and the colouring is heavy.

1672.—. The Alderman & the Old Lord's Friends [illegible] of the Grocers' Company.

FRANS VAN MIERES, 1635—1681. DUTCH.

1056 A CAVALIER SEATED, AND A YOUNG WOMAN HOLDING A TANKARD. *The Misses Bredell.*
P. 1 ft. 4½ in. by 1 ft. 1½ in. Inscribed "F. M. 1659." Smith's Catalogue Suppl., p. 48. W. vol. 2, p. 289.

1057 A CHANDLER'S SHOP . . . . . *R. Napier, Esq.*

GASPAR NETSCHER, 1639—1684.

1058 A LADY IN WHITE SATIN FEEDING A PARROT AT A WINDOW *H. T. Hope, Esq.*
Cop. 1 ft. 2 in. by 11½ in.
Dated 1664. Smith's Catalogue, No. 49. W. vol. 2, p. 117.

GABRIEL METZU, 1615—1658.

1059 THE INTRUDER . . . . . *Thos. Baring, Esq.*
P. 2 ft. 2½ in. by 1 ft. 11½ in. From the Collection of Sir C. Bagot.
Smith's Catalogue, No. 94. W. vol. 2, p. 182.

PIETER DE HOOGE, 1658—1670.

1060 AN OLD WOMAN WITH BEDCLOTHES ON HER ARM, CALLING TO A CHILD STANDING AT A DOOR . . . . . *Edward Loyd, Esq.*
Smith's Cat., No. 29, and Suppl., p. 566.

JOHANN KESSEL.

1061 WORMS AND CATERPILLARS, &c. Signed and dated 1657. *Sir W. Trevellyan, Bt.*

1062 WORMS AND CATERPILLARS, &c. . . . . *Ditto.*

DIETRICHY.

1063 SHOEING A HORSE . . . . . *Earl of Yarborough.*
No. 27 of the Arlington Street Catalogue.

OCHTERVELDT. Painted 1670.

1064 A GIRL TICKLING A SLEEPING CAVALIER WITH A FEATHER. *John Walter, Esq.*

WILLIAM MIERIS, 1662—1747.

1065 A FISH AND POULTRY SHOP . . . . . *Robt. Napier, Esq.*

DAVID TENIERS, 1582—1649.

1066 VILLAGE FESTIVAL. W. vol. 2, p. 184. . . . . *Thomas Baring, Esq.*

EGIDIUS VAN TILBURG, 1625—still living 1658.

1067 GUARD-ROOM WITH FIGURES . . . . . *R. B. Pitman, Esq.*

DAVID TENIERS, 1582—1649.

1068 A DRINKING PARTY, a Young Man ascending a Flight of Steps. *Edward Loyd, Esq.*
P. 1 ft. 8 in. by 2 ft. 6 in. Smith's Catalogue, 608.

DIETRICHY.

1069 THE NATIVITY. Signed and dated 1767 . . . . . *Ditto.*

WILLIAM MIERIS, 1662—1747.

1070 THE GREENGROCER. Portraits of the Artist's Mother and Wife. *Rev. F. Leicester.*
P. 1 ft. 3¼ in. by 12¾ in. Signed and dated 1731. From the Saltemarsh Collection. Smith's Catalogue Suppl. p. 60.

NICOLAS MAES, 1632—1693.

1071 A GIRL SEWING . . . . . *Earl of Ellesmere.*
Signed and dated 1655? Brought to England in 1833.
P. 16 in. by 12¾ in.
Jameson's Private Galleries, p. 142. W. vol. 2, p. 42.

ADRIAN VAN OSTADE, 1610—1685.

1072 ADORATION OF THE SHEPHERDS. Dated 1667 . . . *John Walter, Esq.*

FRANZ VAN MIERIS, 1635—1681.

1073 A GENTLEMAN AT A WINDOW, DRINKING. A Violin lies on the sill . . . . . *H. T. Hope, Esq.*
P. 10¾ in. by 8 in.
Dated 1660. Smith's Catalogue, No. 37. W. vol. 2, p. 117.

ADRIAN VAN DER WERFF, 1659—1722.

1074 BOY AND GIRL WITH GUINEA-PIG AND KITTEN. *Her Majesty, from Buckingham Palace.*
Inscribed "A. v. der Werff, 16 . ., f." From the Baring Collection. Jameson's Private Galleries, p. 60. W. vol. 2, p. 9.

GERARD DOW, 1613—1680.

1075 A YOUNG WOMAN CLEANING A SAUCEPAN. Called La Ménagère. *Her Majesty, from Buckingham Palace.*
P. 8½ in. by 5 in. Engraved by Wille. Exhibited in the British Institution in 1826 and 1827. Smith's Cat., No. 43, and Supplement, p. 12. Jameson's Private Galleries, p. 20. W. vol. 2, p. 6.

ARY DE VOIS, 1641—1698.

1076 A YOUNG MAN . . . . . *Matthew Anderson, Esq.*

DAVID TENIERS, 1582—1649.

1077 THE CABARET . . . . . *C. M. Phillips, Esq.*
From the Collection of Sir C. Bagot.

FRANZ VAN MIERIS, 1635—1681.

1078 A PEDESTRIAN WITH A FLASK . . . . . *R. S. Holford, Esq.*
From the Collection of Demoiselle Hoffman at Haarlem. W. vol. 2, p. 200.

NICOLAS MAES, 1632—1693.

1079 THE LISTENER . . . . . *Rt. Hon. H. Labouchere.*
C. 2 ft. 9½ in. by 2 ft. 6½ in. From the Collection of Demoiselle Hoffman, at Haarlem. ~~W. vol. 2, p. 41.~~ W. vol. 2 p. 421
Signed and dated on the step, N. MAES, 1656.

SALOON H. NORTH SIDE.
THE MARQUIS OF HERTFORD'S CONTRIBUTION.

GOLD NOS.

MURILLO.

1 THE ADORATION OF THE SHEPHERDS . . . *Marquis of Hertford.*
Described in Buchanan's Memoirs, vol. 2, p. 171.

2 THE CHARITY OF ST. THOMAS DE VILLA NUEVA . . . *Ditto.*
Formerly in the Church of the Francescans, at Genoa. From the Collection of Mr. Wells. No. 125 of Sale Catalogue. W. vol. 2, p. 1856.

3 JOSEPH BEING CARRIED BY HIS BRETHREN TO THE MOUTH OF THE WELL. Originally in the Capuchin Convent at Genoa. *Ditto.*
Stirling, v. 2, p. 1416. Described in Buchanan's Memoirs, v. 2, p. 171.

4 THE ANNUNCIATION. From the Aquado and Stow Collections. . *Ditto.*
W. vol. 2, p. 156. Stirling, vol. 3, p. 1417.

5 A HOLY FAMILY . . . . . *Ditto.*

VAN DYCK.

6 PHILIP LE ROY, SEIGNEUR DE RAVELS . . . . . *Ditto.*
C. 6 ft. 3½ in. by 3 ft. 6½ in.
Inscribed—"A. Van Dyck, ætatis suæ 34, A. 1630." From the King of Holland's Collection. No. 71 of the Sale Catalogue in 1850. Smith's Cat., No. 369. W. vol. 2, p. 157.

7 LADY OF PHILIP LE ROY, SEIGNEUR DE RAVELS . . *Ditto.*
C. 6 ft. 3½ in. by 3 ft. 6½
Inscribed—"Ætatis suæ 16, 1631." From the King of Holland's Collection, No. 72 of the Sale Catalogue in 1850. Smith's Cat., No. 370. W. vol. 2, p. 157.

8 FEMALE PORTRAIT, three-quarters, seated . . . . *Ditto.*

9 MALE PORTRAIT, full length, standing, in black dress . . *Ditto.*

No 3. —. A gentleman in a brown coat with fur
feuthre and [illegible] green coat, a gobbet with [illegible]
nd crayon [illegible] more him; a [illegible] on the [illegible] side;
[illegible] woman with her back turned is making [illegible]
echoring. Inscribed [illegible]. This picture, painted [illegible]
ears and [illegible] six years [illegible] are [illegible] years [illegible]
[illegible] Mr. [illegible].

104. —. A boy with a guinea in a girl
with [illegible] Inscribed A. V. DER. WERFF [illegible]
[illegible] two others are illegible. Such a picture as
[illegible] [illegible]

105. —. [illegible]

106. —. [illegible]

107. —. [illegible]

108. —. [illegible]

VELASQUEZ.

10 FULL-LENGTH PORTRAIT OF THE INFANT DON BALTHAZAR, in long dress. *Marquis of Hertford.*

11 EQUESTRIAN PORTRAIT OF THE INFANT DON BALTHAZAR, in the Tennis Court . . . . . *Ditto.*

12 LADY WITH A FAN . . . . . *Ditto.*

13 PORTRAIT OF DON BALTHAZAR, full length, dressed in black and silver. From Mr. Wells of Redleaf. No. 123 of the Sale Catal., in 1848 *Ditto.*

REMBRANDT.

14 THE UNMERCIFUL SERVANT . . . . . *Ditto.*
C. 4 ft. 1 in. by 5 ft. 6 in. From the Stowe Collection. Smith's Cat., No. 114. W. vol. 2, p. 158.

15 JAN PELLICORNE AND HIS SON . . . . *Ditto.*
C. 4 ft. 9 in. by 3 ft. 9 in. From the King of Holland's Collection. No. 84 of the Sale Catalogue in 1850. W. vol. 2, p. 158.

16 WIFE OF JAN PELLICORNE, WITH A DAUGHTER . . *Ditto.*
C. 4 ft. 9 in. by 3 ft. 9 in. From the King of Holland's Collection. No. 85 in Catalogue. W. vol. 2, p. 158.

17 JAN PELLICORNE. Head only. In red cap. *Rembrandt* — *Ditto.*
C. 1 ft. 10½ in. by 1 ft. 6 in. Inscribed and dated 1643. From the King of Holland's Collection. Smith's Cat., No. 216. W. vol. 2, p. 158.

SIR JOSHUA REYNOLDS.

18 THE STRAWBERRY GIRL. From the Rogers Collection. *Ditto.*

19 NELLY O'BRIEN . . . . . *Ditto.*

20 MISS BOWLES CARESSING A DOG . . . . . *Ditto.*

RUBENS.

21 THE RAINBOW LANDSCAPE . . . . . *Ditto,*
P. 4 ft. 6½ in. by 7 ft. 9 in. From the Orford Collection; originally in the Balbi Palace at Genoa. Smith's Cat., No. 768. W. vol. 3, p. 434.

22 HOLY FAMILY, WITH ST. JOSEPH AND S. ELIZABETH *Ditto.*

HOBBEMA.

23 WATERMILL . . . . . *Ditto.*
P. 2 ft. 3 in. by 3 ft. From the King of Holland's Collection. W. vol. 2, p. 160.

24 LANDSCAPE. Signed and dated 1665. . . . . *Ditto.*

SALVATOR ROSA.

25 A LANDSCAPE — WITH APOLLO AND THE SIBYL IN THE FOREGROUND . . . . . *Ditto.*
Purchased of M. Julienne by the late Lord Ashburnham, and at Lord Ashburnham's Sale by Lord Hertford. No. 45 of Sale Catalogue in 1850. W. vol. 2, p. 150.

ANDREA DEL SARTO.

26 HOLY FAMILY . . . . . *Ditto.*
Known as "La Vièrge de Pade." St. Antony of Padua is in the distance. An Angel above plays the violin. No. 181 of the Sale Catalogue of the King of Holland, in 1850.

WATTEAU.

27 FÊTE CHAMPÊTRE . . . . . *Ditto.*
From the Fesch Collection. W. vol. 2, p. 156.

NICOLAS LANCRET.

28 A PARTY REGALING BY A FOUNTAIN . . . . . *Ditto.*

JEAN BAPTISTE PATER.

29 FÊTE CHAMPÊTRE . . . . . *Ditto.*

WILLIAM VAN DE VELDE.

30 LARGE SEA PIECE. W. vol. 2, p. 160 . . . . . *Ditto.*

ADRIAN VAN DE VELDE.

31 THE MIGRATION OF JACOB . . . . . *Marquis of Hertford.*
C. 4 ft. 2½ in. by 5 ft. 7 in.
From the Fesch Collection. Signed and dated 1663. W. vol. 2, p. 159.

JEAN BAPTISTE GREUZE.

32 A SYLVAN OFFERING TO CUPID . . . . . *Ditto.*

33 A YOUNG GIRL WITH A DOVE . . . . . *Ditto.*
W. vol. 2, p. 157. No. 121 of the Redleaf Sale Catalogue in 1848. Formerly in the Collection of Mr. Wilkinson. Smith's Catalogue, No. 75.

WEENIX.

34 DEAD GAME . . . . . *Ditto.*

NICOLAS POUSSIN.

35 THE SEASONS DANCING TO THE MUSIC OF TIME . . . . *Ditto.*
From the Fesch Collection. Engraved by Raphael Morghen, Volpato, B. Picart, and Dughet. Smith's Cat., No. 279. W. vol. 2, p. 156.

GASPAR POUSSIN.

36 A VIEW OF TIVOLI . . . . . *Ditto.*
From Lord Ashburnham's Collection. W. vol. 2, p. 155.

PHILLIP DE CHAMPAGNE.

37 ADORATION OF THE SHEPHERDS. A Grand Altar-piece . *Ditto.*

SASSO FERRATO.

38 THE MARRIAGE OF ST. CATHERINE . . . . . *Ditto.*
From the Orford Collection, No. 279 of the Sale Catalogue in 1856.

WILLIAM HILTON, R.A.

39 VENUS APPEARING TO DIANA AND NYMPHS BATHING . . *Ditto.*

PAUL DE LA ROCHE.

40 MOTHER AND CHILD . . . . . *Ditto.*

JACOB RUYSDAEL.

41 A WATERFALL . . . . . *Ditto.*
C. 2 ft. 8½ in. by 4 ft. 4 in. From the Collection of Baron Denon. Smith's Catalogue, No. 216. W. vol. 2, p. 160.

THOMAS GAINSBOROUGH, R.A.

42 FULL-LENGTH PORTRAIT OF A YOUNG LADY HOLDING A MINIATURE, SEATED ON A BANK, with a Dog at her side . *Ditto.*

DECAMPS.

43 EXTERIOR . . . . . *Ditto.*

HORACE VERNET.

44 CAMP SCENE . . . . . *Ditto.*

PAINTINGS BY MODERN MASTERS.

SALOON D.

MICHAEL DAHL.

1 Miss Margaret Cavendish Harley . . . . . *Duke of Portland.*

WILLIAM AIKMAN.

2 The Hon. Mrs. Page, as St. Catherine . . . . . *Earl Howe.*

WILLIAM KENT.

3 Portrait of Himself . . . . . *G. G. Vernon Harcourt, Esq.*

CHARLES JERVAS.

4 Miss Margaret Cavendish Harley . . . . . *Duke of Portland.*

LUKE CRADOCK.

5 Poultry . . . . . *Dr. B. G. Babington.*

S. SCOTT.

6 Westminster Bridge in progress . . . . . *Lord Hatherton.*

7 Old London Bridge . . . . . *Ditto.*

ALLAN RAMSAY.

8 Dr. Charles Lyttelton, Bishop of Carlisle . . *Lord Lyttelton.*

JOHN WOOTTON.

9 Bloody-Shouldered Arabian Horse, sent over from Aleppo by Mr. Nathaniel Harley, with the Turk and his Dog *Duke of Portland.*
Signed and dated 1724.

J. VANDERBANK.

10 Portrait of Gay, the Poet. . . . . *John W. Brett, Esq.*

FRANK HAYMAN.

11 Garrick, as Richard III. . . . . *Earl Howe.*
Signed "F. H., 1760."

WILLIAM HOGARTH.

12 Lord Grey (Fifth Earl of Stamford) and Lady Mary West, at the ages of three and one year old. Painted 1740.
Earl of Stamford and Warrington.

15 Hogarth Full-length, Painting the Comic Muse . . *H. R. Willett, Esq.*
Painted 1749. Engraved 1758. Bought by Mr. Willett at the Marquess Camden's sale.

16 Half-length of Mrs. Hogarth . . . . . *Ditto.*
Mrs. Hogarth was the daughter of Sir James Thornhill, the painter.

17 Scene from "The Beggars' Opera." . . . . . *Ditto.*
Strawberry Hill picture. Study for Mr. Murray's Picture.
Walker as *Macheath;* Miss Fenton (afterwards Duchess of Bolton) as *Polly;* Hippisley as *Peachem;* Hall as *Lockit.* On one side, in a box, Sir Thomas Robinson, very tall and lean; Sir Robert Fagg, a famous horse-racer, fat, with short grey hair. Bought by Horace Walpole at the sale of John Rich, the well-known harlequin and master of the theatres in Lincoln's Inn Fields and Covent Garden, for whom the picture was painted.
Bought by Mr. Willett at the Strawberry Hill sale for £57 15*s.*

18 Florizel and Perdita . . . . . *Ditto.*

19 View of Rosamond's Pond in St. James's Park *Ditto.*
The pond was filled up in 1770.

WILLIAM HOGARTH—*continued.*

19*a* VIEW OF SPENCER HOUSE . . . . . *Earl Spencer.*

20 PORTRAIT OF AN OLD WOMAN . . . . . *Hon. E. Phipps.*

21 SIGISMUNDA WEEPING OVER THE HEART OF HER LOVER *J. H. Anderdon, Esq.*
Painted in 1759, in competition with a so-called Correggio, of the same subject, sold at Sir Luke Schaub's sale in 1758 (for 404*l.* 5*s.*) to Sir Thomas Sebright, and now in the collection of the Duke of Newcastle. The Schaub picture, now properly assigned to Furini, is No. 348 of Saloon C. This picture was a commission from Sir Richard Grosvenor, afterwards Earl Grosvenor, to Hogarth, who asked 400*l.* for it. Sir Richard returned it to Hogarth, with whose widow it remained till her death.
Hogarth's subscription-ticket for the engraving of Sigismunda represents Time blackening a picture.

22 GARRICK, AS RICHARD III. . . . . *Lord Feversham.*
Painted (1746) for the ancestor of Lord Feversham.
"For the portrait of Mr. Garrick, as Richard III., I was paid two hundred pounds (which was more than any English artist ever received for a single portrait), and that, too, by the sanction of several painters who had been previously consulted about the price, which was not given without mature consideration."—HOGARTH.

23 MARTIN FFOLKES, P.R.S. Painted 1741. . . . . *Royal Society.*

24 SMALL PORTRAIT. . . . . *Earl of Ellesmere.*

25 SCENE FROM "THE BEGGARS' OPERA" . . . . *John Murray, Esq.*
Painted in 1729 for Sir Archibald Grant, of Monnymusk, Bart. *Observe*—Walker as *Macheath;* Lavinia Fenton (afterwards Duchess of Bolton) as *Polly*. The audience partly seated on the stage.
The frame, with the portrait of Gay on the top in colours, is the original as designed by Hogarth. The companion picture, "The Committee of the House of Commons examining Bambridge" (with the portrait of Judge Page on the frame), belongs to the Earl of Carlisle.

26 THE MARCH OF THE GUARDS TO FINCHLEY . . . *Foundling Hospital.*
Painted in 1750, and obtained by the Governors of the Foundling Hospital from the unsold lottery tickets for the sale of the picture, presented by the artist to the Hospital. Hogarth dedicated the engraving to the King of Prussia, in resentment of King George the Second's sending for the picture to St. James's, and returning it without any other notice.

FRANCIS HAYMAN.

27 CONVIVIAL PARTY . . . . . *J. Howard Galton, Esq.*

SIR JOSHUA REYNOLDS, P.R.A.

28 PORTRAIT OF FRANK HAYMAN . . . . . *Royal Academy.*

RICHARD WILSON, R.A.

29 ROME, WITH THE ALBAN HILLS . . . . . *Earl of Dartmouth.*

WILLIAM HOGARTH.

30 CAPTAIN THOMAS CORAM . . . . . *Foundling Hospital.*
Painted in 1743. Engraved by McArdell, in Hogarth's lifetime.
"The portrait which I painted with the most pleasure, and in which I particularly wished to excel, was that of Captain Coram, for the Foundling Hospital; and if I am so wretched an artist as my enemies assert, it is somewhat strange that this, which was one of the first I painted the size of life, should stand the test of twenty years' competition, and be generally thought the best portrait in the place, notwithstanding the first painters in the kingdom exerted all their talents to vie with it."—HOGARTH.

31 SOUTHWARK FAIR . . . . . *Duke of Newcastle.*
Painted 1733. Formerly at Valentine's, in Essex; afterwards the property of Johnes of Hafod (the translator of Froissart), from whom it passed with the Hafod estate to the father of the present possessor.

Szabó István - Xus. 30.i.1970 (117/18) claus. 28½×40 cm

RICHARD WILSON.

32 A LANDSCAPE, WITH THE STORY OF NIOBE AND HER CHILDREN . . . . . *Wynn Ellis, Esq.*

Painted 1760. Five pictures of the Niobe exist:—1. Mr. Wynn Ellis (the original, painted and exhibited in 1760; bought by the Duke of Cumberland, the hero of Culloden).—2. National Gallery (Sir George Beaumont's).—3. Bridgewater Gallery.—4. Thirlestane House.—5. Mr. Munro's.

ALLAN RAMSAY.

33 PORTRAIT OF DR. MEAD . . . . . *Foundling Hospital.*

RICHARD WILSON.

34 ROME, WITH ST. PETER'S . . . . . *Earl of Dartmouth.*

THOMAS HUDSON.

35 THE REV. CHAS. HAWTREY, Sub-Dean of Exeter . . *Eton College.*

RICHARD WILSON, R.A.

36 CICERO'S VILLA . . . . . *Sir W. W. Wynn, Bart.*

Exhibited 1770. Engraved in 1778, by Woollett.

37 VIEW ON THE THAMES NEAR MARBLE HILL . . . *Duke of Newcastle.*

38 VALE OF LLANGOLLEN . . . . . *Edward Loyd, Esq.*

39 VIEW ON THE ARNO . . . . . *J. W. Russell, Esq.*

40 LANDSCAPE . . . . . *E. Loyd, Esq.*

41 LANDSCAPE . . . . . *W. Entwisle, Esq.*

Painted for John Hunter, the celebrated surgeon. Wilson received twelve guineas for thi picture.

SIR J. REYNOLDS, P.R.A.

42 ARCHBISHOP MARKHAM. Painted 1778. . . . *Christ Church, Oxford.*

GAINSBOROUGH.

43 WELBORE ELLIS (Lord Mendip) . . . . *Ditto.*

SIR J. REYNOLDS.

44 THE HON. MRS. TOLLEMACHE, AS MIRANDA. Painted 1774. *J. Tollemache, Esq.*

45 THE CAPTIVE . . . . . *Earl of Durham.*

46 ANGELS' HEADS . . . . . *Lord Overstone.*

47 LAVINIA, VISCOUNTESS ALTHORP . . . . . *Earl Spencer.*

48 PORTRAIT OF HIMSELF, in his Robes, as Doctor of Civil Law *Royal Academy.*

49 ARCHBISHOP ROBINSON. Painted 1774. . . . *Christ Church, Oxford.*

GAINSBOROUGH.

50 PORTRAIT . . . . . *Adam Lodge, Esq.*

SIR J. REYNOLDS.

51 THE DUKE OF PORTLAND . . . . . *Duke of Portland.*

52 THE BRADDYL FAMILY . . . . . *T. P. Smyth, Esq.*

53 SIR WILLIAM CHAMBERS, R.A. . . . . *Royal Academy.*

54 REV. J. REYNOLDS . . . . . *Eton College.*

55 LADY SARAH BUNBURY, LADY SUSAN STRANGEWAYS, and CHARLES JAMES FOX . . . . . *General C. R. Fox.*

56 GIRL SKETCHING . . . . . *Miss Burdett Coutts.*

57 YOUNG WYNN, AS ST. JOHN . . . . . *Sir W. W. Wynn, Bart.*

P. H. DE LOUTHERBOURG, R.A.

57a BATTLE OF THE NILE . . . . . *J. G. Frith, Esq.*

57b BATTLE OF THE FIRST OF JUNE . . . . . *Ditto.*

SIR J. REYNOLDS, P.R.A.

58 A NEGRO. ? Frank Barber, Dr. Johnson's Black Servant *Sir G. Beaumont.*

59 LADY JANE HALLIDAY. Full length. . . . . *John Tollemache, Esq.*
Sister to the Earl of Dysart. Engraved 1779 by V. GREEN.

60 COUNTESS OF DARTMOUTH. An early picture. . . . *Earl of Feversham.*

61 LADY HAMILTON . . . . . *Earl of Durham.*

62 MISS FARREN, AS COMEDY . . . . . *Abraham Darby, Esq.*

63 LADY FRANCES COLE . N. Vol. 3. Page. 26. . . *Earl of Darnley.*

64 THE SCHOOLBOY . . N. Vol 3. Page. 216. . . *Earl of Warwick.*

65 SIR RICHARD WORSLEY. Full length. . . . . *Earl of Yarborough.*

66 MRS. HARTLEY. Actress . . . . . *Marquis of Westminster.*

67 GIUSEPPE MARCHI. Painter . . . . . *Royal Academy.*

68 SAMUEL FOOTE, the Actor . . . . . *Duke of Newcastle.*

69 BOY WITH DOGS, IN LANDSCAPE . . . . . *Duke of Buccleuch.*

GAINSBOROUGH.

70 LANDSCAPE, WITH COWS, SHEEP, GOATS, &C. . . . *Duke of Newcastle.*

SIR J. REYNOLDS, P.R.A.

71 GEORGE JOHN, VISCOUNT ALTHORP . . . . . *Earl Spencer.*
Full-length, in style of Van Dyck. Painted 1776.

72 ST. CECILIA . . . . . *Sir W. W. Wynn*

73 GEORGIANA, VISCOUNTESS ALTHORP, AND HER DAUGHTER, afterwards Duchess of Devonshire . . . . . *Earl Spencer.*

GAINSBOROUGH.

74 MRS. SIDDONS . . . . . *Major Mair.*

SIR J. REYNOLDS, P.R.A.

75 PUCK . . . . . *Earl Fitzwilliam.*
Painted for Boydell's Shakespeare Gallery. Sold to the poet Rogers, and bought by Lord Fitzwilliam at Rogers's sale in 1856, for 980 guineas. N. Vol 2 / 75

GAINSBOROUGH.

76 LANDSCAPE . . . . . *Thomas Todd, Esq.*

GEORGE ROMNEY.

77 LADY BROUGHTON . . . . . *Sir P. M. de Grey Egerton.*

ANGELICA KAUFFMAN.

78 JANE MAXWELL, DUCHESS OF GORDON . . . . *Duke of Richmond.*

WRIGHT, of Derby.

79 PORTRAIT . . . . . *Lord Belper.*

ANGELICA KAUFFMAN.

80 THE FOURTH DUKE OF GORDON . . . . . *Duke of Richmond.*

WRIGHT, of Derby.

81 SIEGE OF GIBRALTAR . . . . . *Lord Overstone.*

82 LADY WILMOT IN A RIDING-DRESS . . . . . *Sir H. Wilmot.*

GEORGE ROMNEY.

83 LADY HAMILTON, as a BACCHANTE . . . . . *Lord de Tabley.*

WRIGHT, of Derby.

84 PORTRAIT . . . . . *Lord Belper.*

84*a* JEAN JACQUES ROUSSEAU . . . . . *Sir J. P. Boileau, Bart.*
In profile—reading by candle-light.

WHEATLEY.

85 CHILDREN AND BIRDS . . . . . *E. G. Martin, Esq.*
86 CHILDREN WITH SQUIRREL . . . . . *Ditto.*

S. WOODFORD, R.A.

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90 SMALL LANDSCAPE . . . . . *Samuel Barton, Esq.*

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91 HORSES IN A STORM . . . . . *Royal Academy.*

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92 TWO BOYS AND FIGHTING DOGS . . . . . *J. Tollemache, Esq.*

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93 SCENE FROM "LOVE IN A VILLAGE" . . . . . *Earl of Yarborough.*

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95 GARRICK, IN "THE FARMER'S RETURN" . . . . . *Earl of Yarborough.*
Exhibited 1762, and engraved in 1766 by Haid.

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96 LANDSCAPE . . . . . *J. W. Russell, Esq.*

JOSEPH FARRINGTON, R.A.

97 A COAST SCENE . . . . . *Royal Academy.*
Farrington was the scholar of Richard Wilson, R.A.

G. STUBBS.

98 HORSES . . . . . *Lord Overstone.*

W. HAMILTON, R.A.

99 VERTUMNUS AND POMONA. . . . . *Royal Academy.*

ROMNEY.

100 SERENA . . . . . *Rev. Chancellor Thurlow.*

ZOFFANY.

101 FOOTE, as "MAJOR STURGEON" in the "Mayor of Garratt" *Earl of Carlisle.*
Exhibited 1764, and described by Walpole in his Catalogue of the Exhibition as "admirably natural." Engraved 1765 by Haid.

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102 HOTSPUR AND GLENDOWER . . . . . *Ambrose Lace, Esq.*

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103 CHRIST BLESSING LITTLE CHILDREN . . . . . *Royal Academy.*

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107 LADY LOUISA MANNERS . . . . . *John Tollemache, Esq.*

JOHN SINGLETON COPLEY, R.A.

108 THE TRIBUTE MONEY . . . . . *Royal Academy.*

B. WEST, P.R.A.

109 THE BATTLE OF LA HOGUE. Engraved by Woollett . *Marquis of Westminster.*

WILLIAM HODGES, R.A.

110 THE DEATH OF CAPTAIN COOK . . . . . *John Garland, Esq.*

J. F. RIGAUD, R.A.

111 SAMSON AND DELILAH . . . . . *Royal Academy.*

J. S. COPLEY, R.A.

112 THE DEATH OF MAJOR PIERSON, on the Invasion of Jersey by the French . . . . . *Lord Lyndhurst.*

AN INCIDENT IN THE LIFE OF SIR BROOK WATSON.

This picture, the property of the Governors of Christ's Hospital, is placed near to the Staircase leading to the Transept Gallery (North).

B. WEST, P.R.A.

113 THE DEPARTURE OF REGULUS . . . . *H.M. the Queen.*

114 CUPID AND PSYCHE Xus. 18.6.1909 (82) Pictures. 54" 55½ *John Hick, Esq.*

115 THE DEATH OF GENERAL WOLFE . . . . . *H.M. the Queen.*

Duplicate in the Grosvenor Gallery. Engraved by Woollett.

116 THE BATTLE OF THE BOYNE . . . . . *Marquis of Westminster.*

JAMES NORTHCOTE, R.A.

117 LA FAYETTE IN THE DUNGEON AT OLMUTZ . . . *Lord de Tabley.*

SIR J. REYNOLDS, P.R.A.

118 THAIS (Miss Emily Bertie). . . . . *J. Tollemache, Esq.*

Painted 1776—1781. Engraved 1792, by Bartolozzi.

HENRY HOWARD, R.A.

119 ST. MICHAEL . . . . . *Royal Academy.*

"Mr. Howard gained the first prize of our Academy in December last, [1790] and I had the pleasure of telling him, when I delivered the gold medal, that it was the opinion of the Academicians that his picture was the best that had been presented to the Academy ever since its establishment."—*Sir Joshua Reynolds to Lord Hervey*, 19 *March*, 1791.

PHILIP REINAGLE, R.A.

120 EAGLE AND VULTURE DISPUTING WITH A HYENA . . *Ditto.*

HENRY THOMSON, R.A.

121 MARITANA . . . . . *Ditto.*

NORTHCOTE.

122 JAEL AND SISERA . . . . . *Ditto.*

WILLIAM OWEN, R.A.

123 THE COTTAGE DOOR . . . . . *Ditto.*

JOHN OPIE, R.A.

124 AGE AND INFANCY . . . . . *Ditto.*

GEORGE ROMNEY.

125 LORD STANLEY, 13TH EARL OF DERBY, WITH HIS SISTER. *Earl of Derby.*

H. THOMSON, R.A.

126 PROSPERO AND MIRANDA . . . . *Royal Academy.*

GEORGE MORLAND.

127 GIPSY ENCAMPMENT . . . . . *F. Pigou, Esq.*

128 SHEEP S. H. 23.2.1962 (159) . 23¾ × 35½ *Bonamy Dobree, Jun., Esq.*

129 CHILDREN PLAYING AT SOLDIERS . . . . . *I. H. Galton, Esq.*

136 Xus 17 3 1961(140) ?4 x 4·7.

PATRICK NASMYTH.

130 LANDSCAPE. The Ringwood Picture Painted in 1830. . . . *Richard Hemming, Esq.*

131 LANDSCAPE, WITH WATERFALL . . . . . *John Graham, Esq.*

GEORGE MORLAND.

132 COTTAGE SCENE . . . . . *J. Tollemache, Esq.*

JOHN OPIE.

133 THE SCHOOLMISTRESS . . . . . *Earl of Stamford and Warrington.*

WILLIAM DANIEL, R.A.

134 VIEW ON THE COAST OF SCOTLAND . . . . . *Royal Academy.*

GEORGE DAWE, R.A.

135 DEMONIA . . . . . *Ditto.*

G. MORLAND.

136 AFRICAN HOSPITALITY . . . . . *A. Dennistoun, Esq.*

P. NASMYTH.

137 LANDSCAPE . . . . . *R. Hemming, Esq.*

138 GLASGOW . . . . . *J. Tennant, Esq.*

GEORGE MORLAND.

139 RUSTIC SCENE . . . . . *J. Tollemache, Esq.*

140 A HORSE . . . . . *Bonamy Dobree, Jun., Esq.*

P. NASMYTH.

141 EDINBURGH . . . . . *J. Tennant, Esq.*

GEORGE MORLAND.

142 GIPSIES . . . . . *J. Tollemache, Esq.*

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144 INDIAN TEMPLE, ON THE SUMNAH . . . . . *Royal Academy.*

SIR M. A. SHEE, R.A.

145 BELISARIUS . . . . . *Ditto.*

GEORGE MORLAND.

145*a* THE RECRUIT . . . . . *Christopher Bushell, Esq.*

REV. WILLIAM PETERS, R.A.

146 BOY AND GIRL . . . . . *Royal Academy.*

JOHN SINGLETON.

147 NELSON BOARDING THE SAN JOSEF . . . . . *J. G. Frith, Esq.*

ALEX. NASMYTH.

148 GLENCOE . . . . . *William Fairbairn, Esq.*

R. WILSON, R.A.

149 VIEW OF FOUNDLING HOSPITAL . . . . . *Foundling Hospital.*

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150 COAST SCENE, WITH CATTLE, &c. . . . . *John Dillon, Esq.*

G. H. HARLOWE.

150*a* MRS. SIDDONS, AS "QUEEN CATHERINE" . . . *George Combe, Esq.*

150*b* THE CONGRATULATION . . . . . *Rev. F. Leicester.*

R. WILSON, R.A.

151 VIEW IN WALES . . . . . *Sir W. W. Wynn, Bart.*

SIR J. REYNOLDS, P.R.A.

152 THE CONTEMPLATIVE YOUTH . . . . . *J. Tollemache, Esq.*

GAINSBOROUGH.

153 THE MARKET CART . . . . . *Ditto.*

SIR J. REYNOLDS, P.R.A.

154 ROBINETTA . . . . . *J. Tollemache, Esq.*

155 MRS. ANDERSON PELHAM, feeding Chickens. Painted 1759. *Earl of Yarborough.*

GAINSBOROUGH.

156 THE BLUE BOY (Master Buttall) . . . . . *Marquis of Westminster.*
Painted to disprove the opinion of Sir Joshua Reynolds that the predominance of blue in a picture is incompatible with a good effect of colour.

157 MRS. GRAHAM (Lord Lynedoch's wife) . . . . *Robt. Graham, Esq.*

JAMES BARRY, R.A.

158 PANDORA, or the Heathen Eve . . . *Manchester Royal Institution.*
Sold at Barry's sale, in 1807, for £230. Sold at Christie's, 31st January, 1846, for eleven guineas and a-half.

SIR J. REYNOLDS, P.R.A.

159 ANGEL CONTEMPLATION. The upper part of the Window of Christ Church, Oxford . . . . . *Duke of Portland.*
Bequeathed by Sir Joshua to the grandfather of the present Duke of Portland.

160 JOHN, VISCOUNT MOUNT-STUART . . . . . *Lord Wharncliffe.*

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R. WILSON, R.A.

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SIR J. REYNOLDS, P.R.A.

163 EARL OF SHEFFIELD (the friend of Gibbon) . . . *Earl of Sheffield.*

R. WILSON, R.A.

164 ST. GEORGE'S HOSPITAL . . . . . *Foundling Hospital.*

165 THE DEE, near Eaton . . . . . *Marquis of Westminster.*

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213 PORTRAIT OF NAPOLEON. Painted 1802. . . *Duke of Northumberland.*

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JAMES NORTHCOTE, R.A.

215 HIS OWN PORTRAIT, IN PROFILE . . . . . *Lord de Tabley.*
Painted in 1802 for Sir John Fleming Leicester, Bart.

WILLIAM OWEN, R.A.

216 PORTRAIT OF DR. CYRIL JACKSON, Dean of Christ Church.
Christ Church, Oxford.
From this picture Chantrey made his noble statue of Dean Jackson, at Christ Church, Oxford. Chantrey never saw Jackson.

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217 COUNTESS OF WILTON . . . . . *Earl of Wilton.*

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229 VINTAGE AT MACON . . . . . *Earl of Yarborough.*

Exhibited at the Royal Academy in 1803. Painted for the grandfather of the present Earl of Yarborough, who, with two other noblemen, subscribed a sum of money to enable Turner, when a young man, to study on the continent the works of the great masters. The large engraved steel plate, by Mr. Barlow, from this picture (now nearly completed), as also the engraved steel plate from "The Wreck of the Minotaur" (No. 208), both executed at the expense of the present Earl of Yarborough, have been presented by his lordship (together with the copyright of each) to the Artists' General Benevolent Institution, in the hope that other proprietors of valuable pictures may be induced to follow his lordship's excellent example.

WM. HILTON, R.A.

230 GANYMEDE . . . . . *Royal Academy.*

231 VENUS DISARMING CUPID . . . . . *William Bashall, Esq.*

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232 DOLBADARN CASTLE . . . . . *Royal Academy.*

Turner's Diploma Picture. Exhibited 1799.

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233 MORNING . . . . . *Ditto.*

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236 GIRL AT A BALCONY . . . . . *Ditto.*

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237 HOP-GATHERERS . . . . . *Ditto.*

238 THE GOSSIPS . . . . . *S. Ashton, Esq.*

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239 SALTASH . . . . . *John Miller, Esq.*

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240 SLEEPING NYMPH AND SATYRS . . . . . *Royal Academy.*

B. R. HAYDON.

241 MACBETH . . . . . *Sir G. H. Beaumont.*

Painted for Sir G. H. Beaumont, Bart., the friend of Wordsworth, Coleridge, Haydon, and Wilkie.

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247 BOYS DIGGING FOR RATS . . . . . *Royal Academy.*
Painted 1811. Wilkie's Diploma picture.

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248 SMALL SEA-PIECE . . . . . *Miss Burdett Coutts.*

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249 CLEOPATRA ON THE CYDNUS . . . . . *Rt. Hon. Henry Labouchere.*

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SIR H. RAEBURN, R.A.

252 THE LAIRD OF MACNAB . . . . . *Marquis of Breadalbane.*

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255 CUPID . . . . . *R. J. Spiers, Esq.*

J. M. W. TURNER, R.A.

256 BARNES TERRACE (ON THE THAMES) Exhibited 1827 . *Samuel Ashton, Esq.*

JOHN CONSTABLE, R.A.

257 LANDSCAPE: BARGE PASSING A LOCK . . . . *Royal Academy.*

SIR D. WILKIE, R.A.

258 BLINDMAN'S BUFF . . . . . *H.M. the Queen.*
Painted 1813. A commission from the Prince Regent. Price 500 guineas.

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W. ETTY, R.A.

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268 SMALL LANDSCAPE . . . . . *William Entwisle, Esq.*

SIR D. WILKIE, R.A.

269 NAPOLEON AND POPE PIUS VII. . . . . *William Marshall, Esq.*
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273 THE STORM . . . . . *Manchester Royal Institution.*

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274 "GUESS MY NAME" . . . . . *F. Perkins, Esq.*
Painted 1821, for M. M. Zachary, Esq. Price 150 guineas.

275 THE CARD-PLAYERS . . W. 2 . p 291 . . *The Misses Bredell.*
Painted 1808, and sold to the Duke of Gloucester for 150 guineas.

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278 ITALIAN LANDSCAPE . . . . . *Earl of Durham.*

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279 BUYING FISH ON THE BEACH . . . W. 3. p 466 *Duke of Bedford.*
Exhibited 1825. Price paid to Artist, 250 guineas.

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Price paid by Mr. Craig in 1856, £400.

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293 YOUNG ANGLERS . . . . . *Royal Academy.*

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532 AN ITALIAN MOTHER AND CHILD . . . . *Worcester Society of Arts.*

BRIGHT.

533 ORFORD CASTLE . . . . . *C. T. Maud, Esq.*

D. MACLISE, R.A.

534 SNAP-APPLE NIGHT . . . . . *W. F. Fryer, Esq.*

D. ROBERTS, R.A.

535 GIRALDA—SEVILLE. Painted 1833 . . . . *Lewis Loyd, Jun., Esq.*

M. ANTHONY.

536 THE DESERTED CHURCH . . . . . *B. A. Butler, Esq.*

E. W. COOKE, A.R.A.

537 ELIZABETH CASTLE, JERSEY . . . . . *Marquis of Westminster.*

R. M'INNES.

538 A VENETIAN FESTA . . . . . *James Walker, Esq.*

F. GRANT, R.A.

539 THE DUCHESS OF NORTHUMBERLAND . . . *Duke of Northumberland.*

W. P. FRITH, R.A.

540 LE BOURGEOIS GENTILHOMME. Painted 1848 . . . *S. Mendel, Esq.*

GEORGE JONES, R.A.

541 ST. STEPHEN'S CHURCH, VIENNA . . . . . *Lord Overstone.*

G. LANCE.

542 MELANCTHON'S FIRST MISGIVINGS . . . . . *G. Holt, Esq.*

J. E. MILLAIS, A.R.A.

543 AUTUMN LEAVES. Painted 1856 . . . . . *John Miller, Esq.*

F. R. LEE, R.A.

544 BREAKWATER—PLYMOUTH. Painted 1856 . . . *F. R. Lee, R.A.*

C. LANDSEER, R.A.

545 SACKING OF A JEW'S HOUSE . . . . . *Jacob Bell, Esq.*

T. DANBY.

546 THE POET'S HOUR . . . . . *Joseph Gillott, Esq.*

W. J. GRANT.

547 THE LESSON OF MERCY . . . . . *Thomas Barnes, Esq.*

T. CRESWICK, R.A.

548 OVER THE SANDS . . . . . *John Davis, Esq.*

J. C. HORSLEY, A.R.A.

549 THE MADRIGAL . . . . . *W. Bashall, Esq.*

W. H. HUNT.

550 THE AWAKENED CONSCIENCE. Painted 1853 . . *Thomas Fairbairn, Esq.*

T. UWINS, R.A.

551 THE SAINT SHOP . . . . . *Ditto.*

SIR J. W. GORDON, P.R.S.A., R.A.

552 PROVOST OF PETERHEAD . . . . . *Merchants' Maiden Hospital.*

WILLIAM WEST.

553 CHAPEL OF THE STROZZI FAMILY—AT FLORENCE . . *P. Colnaghi, Esq.*

F. M. BROWN.

554 CHRIST WASHING PETER'S FEET . . . . . *F. M. Brown, Esq.*

P. F. POOLE, A.R.A.

555 CROSSING THE BROOK. Painted 1845 . . . *William Bashall, Esq.*

J. LINNELL, JUN.

556 A MORNING IN AUTUMN . . . . . *L. Huth, Esq.*

J. C. HORSLEY, A.R.A.

557 LADY JANE GREY AND ROGER ASCHAM . . . . *John Hick, Esq.*

C. W. COPE, R.A.

558 THE FIRSTBORN. Painted 1849 . . . . . *George Dewhurst, Esq.*

F. DANBY, A.R.A.

559 THE VALE OF TEMPE . . . . . *John Graham, Esq.*

C. W. COPE, R.A.

560 MARTYRDOM OF LAURENCE SAUNDERS. Painted 1837 . *Mrs. Thurburn.*

J. F. HERRING, SEN.

561 RABBITS . . . . . *Sir B. H. Wilson, Bart.*

T. FAED, A.R.S.A.

562 HOME AND THE HOMELESS . . . . . *A. Dennistoun, Esq.*

F. GOODALL, A.R.A.

563 EPISODE IN THE HAPPIER DAYS OF CHARLES I. . . *T. Fairbairn, Esq.*

J. F. HERRING, SEN.

564 RABBITS . . . . . *Sir B. H. Wilson, Bart.*

W. H. HUNT.

565 CLAUDIO AND ISABELLA . . . . . *A. L. Egg, Esq.*

574 Butler sale. Xies 17 4.1964 (79) illus.

585.1 PMC 11°. * V1

JOHN LINNELL, JUN.

566 AUTUMN LANDSCAPE—SUNSET. . . . . *James Fallows, Esq.*

C. W. COPE, R.A.

567 LEAR AND CORDELIA. Painted 1850 . . . . . *I. K. Brunel, Esq.*

W. C. THOMAS.

568 THE HEIR CAST OUT OF THE VINEYARD . . . *W. C. Thomas, Esq.*

J. INSKIPP.

569 A SURREY PEASANT RETURNING FROM MARKET . *Richard Carruthers, Esq.*

SIR J. W. GORDON, P.R.S.A., R.A.

570 PORTRAIT OF WILLIAM FAIRBAIRN. Painted 1856 . *W. A. Fairbairn, Esq.*

JOHN PHILIP.

571 AGUA FRESCA . . . . . *George Holt, Esq.*

A. HUGHES.

572 APRIL LOVE. Painted 1856 . . . . . *William Morris, Esq.*

JOHN PHILIP.

573 THE ANDALUSIAN LETTER-WRITER. Painted 1854 . *Her Majesty the Queen.*

C. STANFIELD, R.A.

574 BIDASSOA. Painted 1853 . . . . . *Charles Morgan, Esq.*

P. WILLIAMS.

575 A ROMAN CHRISTENING . . . . . *Lady C. Schreiber.*

H. JOHNSON.

576 VIEW IN LYCIA . . . . . *C. T. Maud, Esq.*

RIPPINGILLE.

577 ITALIAN BANDITTI . . . . . *Newman Smith, Esq.*

F. DANBY, A.R.A.

578 LAKE OF ZURICH. Painted 1849 . . . . . *W. O. Foster, Esq.*

D. MACLISE, R.A.

579 FITTING OUT MOSES FOR THE FAIR . . . . *John Chapman, Esq.*
Painted 1837; retouched 1850.

F. GRANT, R.A.

580 PORTRAIT OF LORD JOHN RUSSELL . . . . *Lord John Russell.*

W. SHAYER.

581 LANDSCAPE AND FIGURES . . . . . *Sir B. H. Wilson.*

582 LANDSCAPE AND HORSES . . . . . *Ditto.*

R. ANSDELL.

583 RETURNING FROM LABOUR. Painted 1857 . . . *Lord Londesborough.*

JOHN LINNELL.

584 SHEEPFOLD—EVENING. Painted 1851 . . . . *Thomas Todd, Esq.*

D. MACLISE, R.A.

585 MOSES' RETURN FROM THE FAIR. Painted 1850 . *John Chapman, Esq.*

W. HEMSLEY.

586 DRAUGHTS—BLACK TO MOVE . . . . . *J. Cressingham, Esq.*

T. UWINS, R.A.

587 CUPID AND PSYCHE. Painted 1845 . . . . *Her Majesty the Queen.*

D. ROBERTS, R.A.

588 INTERIOR OF SEVILLE CATHEDRAL. Painted 1833 . *Lewis Loyd, Jun., Esq.*

WILLIAMSON.

589 LANDSCAPE . . . . . *Lord de Tabley.*

E. LEAR.

590 THE QUARRIES OF SYRACUSE. Painted 1853 . . *Hon. F. Lygon.*

D. MACLISE, R.A.

591 THE AUTHOR'S RECEPTION BY THE PLAYERS . . . *Joseph Gillott, Esq.*

H. O'NEILL.

592 NAOMI AND HER DAUGHTERS-IN-LAW. Painted 1843 . . *H. Lowe, Esq.*

H. W. PHILLIPS.

593 SIR COLIN CAMPBELL . . . . . *H. W. Phillips, Esq.*

E. NICOLL, A.R.S.A.

594 RUSTIC ANGLERS . . . . . *John Tennant, Esq.*

SIR J. W. GORDON, P.R.S.A., R.A.

595 PORTRAIT OF J. F. LEWIS, PRESIDENT OF SOCIETY OF WATER-COLOUR ARTISTS . . . . . *Royal Scottish Academy.*

A. L. EGG, A.R.A.

596 SCENE FROM "TAMING OF THE SHREW" . . . *Jacob Bell, Esq.*

E. M. WARD, R.A.

597 LOUIS XVI. AND MARIE ANTOINETTE IN THE TEMPLE . *R. Newsham, Esq.*
Painted 1851.

J. BALLANTYNE, A.R.S.A.

598 NIGHT. Painted 1840 . . . . . *S. J. Brown, Esq.*

BAXTER.

599 THE WAYFARERS . . . . . *Thomas Todd, Esq.*

A. J. HERBERT.

600 PHILIP II. OF SPAIN CONFERRING KNIGHTHOOD ON VELASQUEZ. Painted 1856 . . . . . *Alderman Salomons.*

CLOCK GALLERY,

COMMENCING AT NORTH STAIRCASE.

SIR D. WILKIE, R.A.

601 INTERIOR OF A HIGHLAND COTTAGE. . . . . *Earl of Essex.*

FREDERICK R. LEE, R.A.

602 THE SILVER POOL . . . . . *Fred. R. Lee, Esq.*

R. DADD.

603 THE WATER-CARRIERS . . . . . *Rd. G. Reeves, Esq.*

S. A. HART, R.A.

604 BENVENUTO CELLINI . . . . . *Alderman Salomons.*

WILLIAM ETTY, R.A.

605 THE LAST JUDGMENT . . . . . *J. Whitworth, Esq.*

A. CALLCOTT, R.A.

606 VIEW OF ROTTERDAM . . . . . *Earl of Essex.*

GEORGE CHAMBERS.

607 THE FERRY BOAT . . . . . *Edw. Rodgett, Esq.*

J. DRUMMOND, R.S.A.

608 WAT TINLIN, FROM THE "LAY OF THE LAST MINSTREL" *John Pender, Esq.*

J. M. W. TURNER, R.A.

609 SEA-PIECE . . . . . *Earl of Essex.*

JOHN LINNELL, JUN.

610 SPRING . . . . . beautiful. *Jos. Bull, Esq.*

WM. COLLINS, R.A.

611 THE FISH AUCTION . . . . . *Earl of Essex.*

D. MACLISE, R.A.

612 SCENE FROM "AS YOU LIKE IT" . . . . . *E. L. Betts, Esq.*

T. FAED.

613 SIR WALTER SCOTT AND HIS CONTEMPORARIES . . *A. Dennistoun, Esq.*

UNKNOWN.

614 PORTRAIT . . . . . *C. M. Philips, Esq.*

POMPEO BATTONI.

615 LIEUT.-GENERAL SIR RICHARD LYTTELTON . . . . *Lord Lyttelton.*

HENRY RAEBURN, R.A.

616 NEIL GOW . . . . . *Rt. Salmon, Esq.*

MASQUERIER.

617 PORTRAIT OF HIMSELF WHEN FOURTEEN . . . *Miss B. Coutts.*
Painted by the artist at the age of 16.

SIR D. WILKIE, R.A.

618 CHRISTOPHER COLUMBUS IN THE CONVENT AT LA RABIDA *R. S. Holford, Esq.*
Painted 1835. Price paid to artist, £500.

F. GOODALL, A.R.A.

619 HUNT THE SLIPPER . . . . . *J. B. Neilson, Esq.*

J. SEVERN.

620 THE ANCIENT MARINER . . . . . *Rev. W. J. Halliday.*

J. M. W. TURNER, R.A.

621 LANDSCAPE . . . . . *Earl of Essex.*

F. GOODALL, A.R.A.

622 PASSING A ROADSIDE CROSS . . . . . *Wm. Wells, Esq.*

W. DYCE, R.A.

623 VIRGIN AND CHILD . . . . . *J. H. Green, Esq.*

E. V. RIPPINGILLE.

624 THE COUNTRY POST-OFFICE . . . . . *Chas. Blissett, Esq.*

J. R. HERBERT, A.R.A.

625 JOHN REPROVING HEROD . . . . . *Wm. Bower, Esq.*

W. COLLINS, R.A.

625*a* THE MORNING BATH . . . . . *H. McConnel, Esq.*

R. WESTALL, R.A.

626 GIRL AT A BROOK . . . . . *Henry Houldsworth, Esq.*

MIGNARD.

628 MADAME DE MONTESPAN . . . . . *Duke of Richmond.*

PENRY WILLIAMS.

629 ITALIAN PILGRIMS . . . . . *Marquis of Westminster.*

G. E. HERRING.

630 BAY OF SALERNO . . . . . *M. Schunck, Esq.*

GEO. ROMNEY.

631 LADY HAMILTON AS A BACCHANTE (Sketch) . . . *Lord de Tabley.*

JOHN MARTIN.

632 THE LAST MAN . . . . . *Sir Walter James, Bart.*

UNKNOWN.

633 MISS PRICE . . . . . *Earl of Wilton.*

ESQUIVAL.

634 MARTYRDOM OF THE PATRON SAINTS OF SEVILLE *Viscount Fielding.*

GRANET.

635 FRANCISCANS AT SERVICE . . . . . *Her Majesty the Queen.*

WILLIAM HILTON, R.A.

636 THE MERMAID OF GALLOWAY . . . . . *Lord de Tabley.*

B. R. HAYDON.

636*a* STUDY FOR AN ASS . . . . . *Ditto.*

J. VERNET.

637 FRENCH PORT . . . . . *Earl of Yarborough.*

638 FRENCH PORT . . . . . *Lord Ward.*

C. TROYON.

639 LANDING FISH . . . . . *Thos. Creswick, Esq., R.A.*

FICHEL.

640 INDIFFERENCE . . . . . *Ditto.*

V. CHAVET.

641 THE LOSING GAME . . . . . *Ditto.*

PAUL DE LA ROCHE.

642 NAPOLEON . . . . . *Duke of Portland.*

ARY SCHEFFER.

643 FRANCESCA DA RIMINI . . . . . *John Dillon, Esq.*

667. Ann. S. Afr. 1. 3. 1972 (71) 9 v

ARY SCHEFFER—*continued.*

644 FIRST INTERVIEW OF FAUST WITH MARGUERITE . . *Samuel Ashton, Esq.*
645 LOVE SCENE IN THE GARDEN . . . . . *Ditto.*
646 MARGUERITE AT CHURCH . . . . . *Ditto.*
647 THE VISION . . . . . *Ditto.*

V. CHAVET.

648 THE CONNOISSEURS . . . . . *Thos. Fairbairn, Esq.*

BRACKELEER.

649 THE YOUNG MARAUDER . . . . . *John Anderson, Esq.*

PLASSAN.

650 THE DUET . . . . . *Thos. Creswick, Esq., R.A.*

MEISSONIER.

651 THE STUDIO, TEMP. LOUIS XIV. . . . . *Thos. Baring, Esq.*

AUG. BONHEUR.

652 MOUNTAINOUS LANDSCAPE AND CATTLE . . . *John Pilkington, Esq.*

BOUCHER.

653 MADAME DE POMPADOUR . . . . . *James Gibson Craig, Esq.*

REGEMORTER.

654 JAN STEEN TAKING DOWN HIS SIGN . . . . *J. H. Galton, Esq.*

H. VERNET.

655 SCENE IN THE SIEGE OF ROME . . . . . *Wm. Bower, Esq.*

ED. HOTTENROTH.

656 TEMPLES AT PÆSTUM . . . . . *Wm. Earl, Esq.*

VERBOEKHOVEN.

657 SHEEP AND GOAT . . . . . *F. Perkins, Esq.*

ED. FALKNER.

658 MONUMENT IN THE LUNIPUS . . . . . *Edw. Falkner, Esq.*

P. DE LA ROCHE.

659 NAPOLEON CROSSING THE ALPS . . . . . *John Dillon, Esq.*

SIR D. WILKIE.

659*a* PRAYERS TO THE DE'IL . . . . . *Wynn Ellis, Esq.*

ZIEM.

660 VENICE . . . . . *Jas. Fallowes, Esq.*

W. P. FRITH, R.A.

660*a* BLACK AND BLUE EYES . . . . . *R. Hemming, Esq.*

ARY SCHEFFER.

661 ST. AUGUSTIN, WITH ST. MONICA HIS MOTHER . *Richard Holland, Esq.*

ROSA BONHEUR.

662 LANDSCAPE AND CATTLE . . . . . *A. H. Novelli, Esq.*

ARY SCHEFFER.

663 DANTE AND BEATRICE . . . . . *Rd. Hemming, Esq.*

C. TROYON.

664 CATTLE PIECE . . . . . *M. Uzielli, Esq.*

ARY SCHEFFER.

665 CHRIST WEEPING OVER JERUSALEM . . . . *Robt. Barnes, Esq.*

ROSA BONHEUR.

666 CATTLE . . . . . *Jas. Fallowes, Esq.*

A. CALAME.

667 SWISS LANDSCAPE . . . . . *P. Fairbairn, Esq.*

ARY SCHEFFER.

668 THE MAGDALEN (P.M. Gall. ★ V.) . . . . . *Mrs. Schwabe.*

W. WYLD.

669 VIEW OF NICE—EARLY MORNING . . . *Thos. Fairbairn, Esq.*

A. CALAME.

670 SWISS LANDSCAPE . . . . . *R. H. Greg, Esq.*

P. VAN SCHENDEL.

671 MARKET SCENE BY CANDLELIGHT . . . . . *Jos. Dingwall, Esq.*

H. VERNET.

672 VITTORIA DI ALBANO . . . . . *J. B. Hewitt, Esq.*

VERBOEKHOVEN.

673 DROVE OF SHEEP . . . . . *F. Perkins, Esq.*

B. OVERBECK.

674 INCREDULITY OF ST. THOMAS . . . . . *A. J. B. Hope, Esq.*

RUDOLF JORDAN.

675 LOOKING FOR THE FISHERMAN'S RETURN . . *Hy. Houldsworth, Esq.*

TIDEMAND.

676 THE EMIGRANT'S FAREWELL . . . . . *Mrs. L. Reiss.*

SEITZ.

677 THE DELIVERANCE OF ST. PETER . . . . . *Lord Overstone.*

DE KEYSER.

678 QUEEN OF HUNGARY DISTRIBUTING ALMS *His Majesty the King of the Belgians.*

ROHDEN.

679 VIRGIN AND CHILD . . . . . *Miss Orrell.*

ARY SCHEFFER.

680 CHRIST TEACHING HUMILITY . . . . . *John Aikin, Esq.*

HESS.

681 CHRIST BLESSING LITTLE CHILDREN . . . *His Excellency Hy. F. Howard, Esq.*

ROHDEN.

682 THE HOLY FAMILY . . . . . *Miss Orrell.*

GEORGE JONES, R.A.

683 SCENE IN THE AFGHAN WAR . . . . . .

VALLATI.

684 A BOAR-HUNT . . . . . *Wm. Earle, Esq.*

SEITZ.

685 PORTRAIT OF PIO NONO . . . . . *Miss Orrell.*

T. STOTHARD, R.A.

686 PRINCE ARTHUR AND HIS JAILERS . . . . *J. H. Green, Esq.*

UNKNOWN.

687 A COMPOSITION . . . . . *Major-Gen. Angerstein.*

JOSEPH FARRINGTON, R.A.

688 EAGLE TOWER, CAERNARVON CASTLE . . . . *Adam Lodge, Esq.*

WM. HOGARTH.

689 HOGARTH PAINTING THE COMIC MUSE . . . . *H. R. Willett, Esq.*

BRITISH PORTRAIT GALLERY.

In collecting and arranging a Portrait Gallery of persons distinguished in British History or British Biography, I have sought assiduously to obtain specimens of every class of Worthies (in Fuller's large acceptation of the term) :—to call the illustrious or infamous dead before the spectator in their habits as they lived, to group them in chronological order, and bring friends together on canvas upon one wall who have long ceased to sit together in the flesh in the same room. I have attempted a kind of Basiliologia, or "the true and lively effigies of all our kings," a kind of "Heröologia Anglicana," not on paper—but on canvas and panel—briefly, a coloured and enlarged Heröologia, Houbraken and Lodge.

I have had a further object in making my selections. I have sought to illustrate the condition of Art in England at a period when portraits were our only pictures, and portrait-painters almost our only artists. I have aimed moreover to supply trustworthy materials for correcting those misleading guides called Housekeepers' Lists, and for rescuing once well-known portraits (rechristened by chance like children at a Foundling Hospital) from the lumber of the garret and the mildew of the stable-loft.

Anything like so large and important a series of British Portraits has never before been brought together ; at no time have so many Vandycks been under one roof. Edge Hill and Naseby did not see so many Cavaliers and Roundheads of note in real buff and armour as are here assembled upon canvas. Windsor and Hampton Court cannot vie with the Lely and Kneller beauties of the Restoration, that smile (in the Central Hall of the Manchester Exhibition) upon the heroes of the Civil War.

As for poets, the curious will find a whole nest of singing birds, from Shakspeare and Ben Jonson to Dryden and Pope, and from Dryden and Pope to Byron and Sir Walter Scott. In short, I have rather wanted room than materials.

PETER CUNNINGHAM.

"A collection, showing us by the pencil how the most distinguished of our ancestors looked, moved, and dressed."—*Sir Walter Scott* (*of Lodge's Portraits*).

"I have observed that a reader seldom peruses a book with pleasure till he knows whether the writer of it be a black or a fair man."—*Addison.*

> "From hence the line of Alban fathers come,
> And the long glories of majestic Rome."—*Dryden's Virgil.*

> "Whate'er was beauteous and whate'er was great."—*Pope.*

"Portraits that cost twenty, thirty, sixty guineas, and that proudly take possession of the drawing-room, give way in the next generation to those of the new-married couple, descending into the parlour, where they are slightly mentioned as *my father's and mother's pictures.* When they become my *grandfather and grandmother*, they mount to the two pair of stairs; and then, unless despatched to the mansion-house in the country, or crowded into the housekeeper's room, they perish among the lumber of garrets, or flutter in rags before a broker's shop in the Seven Dials."—*Horace Walpole.* (*Anecdotes, Art. Jervas.*)

"What treasures there are in private seats, if one knew where to hunt them."—*Walpole to Cole, Sept.* 30, 1762.

"I have given Lady Betty Germaine a very fine portrait that I discovered at Drayton [her own seat] in a wood-house."—*Walpole to Montagu, July* 25, 1763.

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UNKNOWN.

1 King Henry IV. From Hampton Court in Herefordshire. "An undoubted original." *Walpole, by Wornum*, p. 25. *Earl of Essex.*

2 King Henry VI. . . . . *G. G. Vernon Harcourt, Esq.*

3 King Henry VI. . . . . *Eton College.*

4 John Wyclyf . . . . . *Earl of Denbigh.*

5 King Edward IV. From the Bernal Collection. . . *Duke of Newcastle.*

6 Jane Shore . . . . . *Eton College.*
"Almost as few charms can be discovered in his favourite Jane Shore, preserved at Eton, and probably an original, as her confessor was provost of that College, and by her intercession recovered their lands, of which they had been despoiled. . . . In this picture her forehead is remarkably large, her mouth and the rest of her features small: her hair of the admired golden colour."—*Walpole.*

7 King Richard III. . . . . *James Gibson Craig, Esq.*

8 Margaret, Countess of Richmond, mother of Henry VII. *Earl of Derby.*
Another, "an original," says Walpole, in the Library of St. John's College, Cambridge. A third at Brasenose College, Oxford.

9 Earl of Derby, K.G. (Edward Stanley). Died 1574. Head *Ditto.*

10 Anne Boleyn . . . . . *Earl of Denbigh.*

11 Anne Boleyn . . . . . *Earl of Warwick.*

11*a* Anne Boleyn . . . . . *Sir John P. Boileau, Bart.*

12 Mary Boleyn . . . . . *Earl of Warwick.*

12*a* John Talbot, Lord Talbot, created Earl of Shrewsbury by King Henry VI.; slain at the Battle of Chastillon, 1453. Head . . . . . *Marquis of Northampton.*

12*b* Wife of Ditto (Margaret Beauchamp). Head *Ditto.*

LUCAS DE HEERE.

13 Lord Darnley (husband of Mary Queen of Scots), and his brother Charles Stuart, a boy, afterwards father of Lady Arabella Stuart . . . *Her Majesty, from Hampton Court.*
Walpole, by Wornum, p. 154. Engraved by Vertue.

UNKNOWN.

14 Mary Tudor (Daughter of Henry VII.), and Charles Brandon, Duke of Suffolk. The Strawberry Hill picture. *Duke of Bedford.*

15 King Richard II. Full length . . *Dean and Chapter of Westminster.*
The person of Richard II. is still preserved in the most lively manner in two different pictures. The first a whole length, in the Abbey of Westminster, the other at the Earl of Pembroke's at Wilton.—*Walpole, by Wornum*, p. 24. The Wilton picture is No. 42 of Saloon A.

HOLBEIN.

16 Queen Katherine Parr. Full length . . . . *Earl of Denbigh.*

17 Earl of Surrey (Henry Howard), the poet; in a red habit *Her Majesty, from Hampton Court.*
Walpole believed this to be by Holbein.—*Walpole, by Wornum*, p. 84.

ZUCCHERO.

18 Queen Elizabeth, standing on the Map of England *Lord Dillon.*

19 Earl of Essex (Robert Devereux), beheaded 1601. Full length . . . . . *Duke of Bedford.*

CORNELIUS KETEL.

20 Sir Christopher Hatton (Lord Chancellor). Full length, holding a cameo of Queen Elizabeth . . . . . *Lord Dillon.*
Called by Walpole "a good whole length." *Walpole, by Wornum,* p. 158. Engraved in Lodge.

VANSOMER.

21 Lady with Fruit . . . . . *Ditto.*
"'Tis pitty that in nobleman's galleries, the names are not writt on or behind the pictures." *Aubrey,* ii. 394.
"Write his [Milton's] name in red letters on his picture with his widowe to preserve." *Aubrey,* ii. 448.
"Pray get Sir Godfrey to write on the back of my Lady Masham's picture, 'Lady Masham,' and on the back of mine 'John Locke.' This he did to Mr. Molyneux; it is necessary to be done, or else the pictures of private persons are lost in two or three generations." —*John Locke to Collins.*

22 Lady Morton. Full length . . . . . *Ditto.*

UNKNOWN.

23 Countess of Bedford (Lucy Harrington). Full length *Duke of Portland.*
The patroness of Ben Jonson, Daniel, Drayton, &c.

23*a* A Lady. Full length See Note on 21. . . . . *Lord Dillon.*

VANSOMER.

24 Countess of Essex and Countess of Somerset (Frances Howard). Full length, in richly worked dress . *Duke of Portland.*
A Bulstrode picture. This is the Lady Essex so deeply implicated in the poisoning of Sir Thomas Overbury.

UNKNOWN.

25 Mary Queen of Scots. Full length . . . . . *Ditto.*
The Cavendish and Harley picture.

HOLBEIN.

26 Sir Nicholas Carew, K.G. in armour. . . . . *Duke of Buccleuch.*
Engraved in Lodge.

ZUCCHERO.

27 Sir Walter Raleigh. Half length. Map of Cadiz at the back
Inscribed, "1598, Æta; 44." *James Gibson Craig, Esq.*

28 Lady Raleigh. Half length. The companion picture . *Ditto.*
Inscribed, "Ætat. 35 Laisse tomber le Monde."

UNKNOWN.

29 The Darnley Cenotaph . . . . . *Duke of Richmond.*
Ascribed to Levinus Venetianus or Vogelarius. Engraved by Vertue.

30 Littleton . . . . . *Lord Lyttelton.*

31 Earl of Southampton (Henry Wriothesley), the patron of Shakspeare. Half length, with his Cat his companion in the Tower . . . . . *Duke of Portland.*
A Bulstrode picture. Pointed out to Granger by Walpole. *Granger,* iv. 373. Ed. 1775. See Walpole to Montagu, Oct. 3, 1763.

32 Countess of Southampton (Elizabeth Vernon), Wife of Shakspeare's patron . . . . . *Ditto.*

33 Bess of Hardwick (Building Bess) . . . . . *Ditto.*

34 William Camden, in his dress as Clarencieux *Painter-Stainers' Company.*
Camden left a sum of money to the Painter-Stainers' Company for a silver-gilt cup. His father was a painter-stainer.

41. 'Hum' Soth. 15 July 1970 (52) sp. n.

SOUTH SIDE—BACK OF SALOON C.

Federico **ZUCCHERO.**

35 QUEEN ELIZABETH IN A FANCY COSTUME. Full length *Her Majesty, from Hampton Court.*

"Another picture of Elizabeth, in a fantastic habit, something like a Persian, is in the gallery of Royal Personages at Kensington. Melville mentions her having and wearing dresses of every country. In this picture, too, appears her romantic turn: she is drawn in a forest, a stag behind her, and on a tree are inscribed these mottos and verses, &c." —*Walpole, by Wornum*, p. 163.

/ 2. n 301 /

ZUCCHERO.

37 LADY ARABELLA STUART. Full length, in white: dog at her feet . . . . . *Duke of Portland*

Fan in left hand. Marked "Ætatis suæ 13 et ½, anno Domini 1589." Pointed out to Granger by Walpole. *Granger*, iv. 374, ed. 1775.

VANSOMER.

38 HENRY, PRINCE OF WALES, ELDEST SON OF JAMES I. Full length in robes . . . . . *Ditto.*

38*a* HENRY, PRINCE OF WALES, IN A PINK SUIT. Full length. *Earl Craven.*

39 HENRY PRINCE OF WALES AND SIR JOHN HARRINGTON *Colonel North.*

A repetition, with variations, at Hampton Court.

MYTENS.

40 COUNTESS OF NEWCASTLE (ELIZABETH BASSET OF BLORE), FIRST WIFE OF WILLIAM CAVENDISH, EARL, MARQUIS, AND DUKE OF NEWCASTLE. Full length, in black . . . *Duke of Portland.*

Signed in gold, "Ætatis suæ 25, anno 1624. D. Mytens fct."

VANSOMER.

41 LORD DEPUTY FALKLAND, FATHER OF LUCIUS CARY LORD FALKLAND. Full length in white on a matted floor *John Tollemache, Esq., M.P.*

The Strawberry Hill picture. The figure walking from the frame in the "Castle of Otranto," was suggested by this picture.

MYTENS.

42 LADY OGLE OF OGLE, DAUGHTER AND HEIR OF CUTHBERT LORD OGLE, WIFE TO SIR CHARLES CAVENDISH, AND MOTHER OF WILLIAM, EARL, MARQUIS, AND DUKE OF NEWCASTLE. Full length, in blue . . . . *Duke of Portland.*

43 SIR CHARLES CAVENDISH, FATHER OF WILLIAM, EARL, MARQUIS AND DUKE OF NEWCASTLE. Full length . . *Ditto.*

43*a* ROBERT RICH, EARL OF WARWICK (died 1658). Full length. *Duke of Manchester.*

Inscribed "Ætatis suæ 44, anno 1632. D. Mytens p^t."

"The Earl of Warwick at Kimbolton is delightful."—*Walpole to Montagu*, 30 May, 1763.

"The Earl of Manchester and the Earl of Warwick were the two pillars of the Presbyterian party."—*Clarendon.*

JANSEN.

44 DUKE OF BUCKINGHAM (GEORGE VILLIERS, FIRST DUKE). Full length, when young . . . . . *Ditto.*

MYTENS.

45 KING CHARLES I., QUEEN HENRIETTA MARIA, SIR JEFFREY HUDSON, &c. Given by Queen Anne to Mr. Addison. . *Viscount Galway.*

JANSEN.

46 DUKE OF BUCKINGHAM. Full length, in black . . *Earl of Denbigh.*

HOLBEIN.

48 KING HENRY VIII. . . . . *Duke of Manchester.*
Duplicate of the picture at Warwick Castle. See No. 471 of Saloon A in the present Exhibition.

UNKNOWN.

49 CARDINAL WOLSEY . . . . . *Christ Church, Oxford.*
Thought to be the earliest genuine contemporary portrait of the founder of any college. Engraved in Lodge.

HOLBEIN.

N. 3. p. 140 50 QUEEN JANE SEYMOUR (WIFE OF KING HENRY VIII., AND MOTHER OF KING EDWARD VI.) Engraved in Lodge. . *Duke of Bedford.*

N. 3. p. 152 51 THE FATHER OF SIR THOMAS MORE (LORD CHANCELLOR), HOLDING A LEGAL DOCUMENT AND PRONOUNCING JUDGMENT . *Earl of Pembroke.*

N. 2. p. 130 52 SIR HENRY GUILDFORD, MASTER OF THE HORSE TO HENRY VIII. *Her Majesty, from Windsor Castle.*
Signed on scroll, "Anno D. MCCCCCXXVIJ. Etatis suæ XLIX." Engraved by Hollar. Original drawing from the life by Holbein among the Holbein drawings at Windsor Castle.

53 LADY GREY (MARGARET WOOTTON), WIFE TO SIR THOMAS GREY, K.G., AND GRANDMOTHER TO LADY JANE GREY. Half length *Duke of Portland.*

N. 2. p. 131 54 KING EDWARD VI. A knee-piece. Distant view of a Royal Manor . . . . . *Her Majesty, from Windsor Castle.*

UNKNOWN.

55 KING EDWARD VI. AT THE AGE OF SIX. . . . *Earl of Yarborough.*

55a KING EDWARD VI. . . . . *Duke of Northumberland.*

56 KING EDWARD VI. Miniature, full length . . . *Duke of Portland.*

MABUSE.

N. 3. p. 152 57 THE THREE CHILDREN OF KING HENRY VII., VIZ., ARTHUR, PRINCE OF WALES (in centre), KING HENRY VIII., AND MARGARET? WIFE OF JAMES IV. OF SCOTLAND . *Earl of Pembroke.*
Duplicates at Hampton Court, Longford Castle, and at Corsham (Lord Methuen's). Hampton Court picture engraved by Vertue.

UNKNOWN.

58 QUEEN MARY I. AND PHILIP II. Small full lengths . *Duke of Bedford.*
Dated 1558. Engraved for the Granger Society.

LUCAS DE HEERE.

59 QUEEN MARY I. Half length . . . . . *Society of Antiquaries.*
Mr. Shaw has published a reduced and exquisite copy in colours. Has the monogram of De Heere, and the date 1544.

62 QUEEN ELIZABETH. Miniature, full length, the sword of Justice at her feet . . . . . *Duke of Portland.*
"There is a small whole length of Queen Elizabeth, by De Heere, at Welbeck: on the background a view of the old fabric at Wanstead."
—*Walpole, by Wornum*, p. 155.

UNKNOWN.

61 MARQUIS OF WINCHESTER (WILLIAM PAULET), Lord High Treasurer, Died 1572 . . . . . *Ditto.*

NICHOLAS HILLIARD.

60 SIR OLIVER WALLOP. In oval . . . . . *Earl of Portsmouth.*
A rare specimen in large of this celebrated miniature-painter.

MARK GARRARD.

63 QUEEN ELIZABETH HOLDING A FAN OF WHITE FEATHERS. Half length . . . . . *J. Tollemache, Esq., M.P.*

MARK GARRARD—*continued.*

64 QUEEN ELIZABETH IN A SEDAN, IN A "PROGRESS" TO HUNSDON HOUSE, HERTFORDSHIRE . . . . . — *Digby, Esq.*

Engraved by Vertue. *Walpole, by Wornum*, p. 166. Dudley, Earl of Leicester, is nearest the Queen. Henry Lord Hunsdon carries the sword of state before the Queen. Lord Burleigh carries his white staff as Lord Treasurer. Lord Hunsdon was cousin-german to Queen Elizabeth (son of Lady Mary, sister to Queen Anne Boleyn).

65 QUEEN ELIZABETH HOLDING A FAN OF COLOURED FEATHERS, WITH A RICHLY ENAMELLED JEWEL BY HER SIDE . *Lord Darnley.*

HOLBEIN.

66 WILLIAM WARHAM, ARCHBISHOP OF CANTERBURY. Died 1532. Duplicate in the Louvre. *Archbishop of Canterbury.*

67 THE PRINCESS ELIZABETH (QUEEN ELIZABETH). Half length, holding a book . . . . . *Her Majesty, from Hampton Court.*

"Over one of the doors [at Kensington] is a picture ascribed to Holbein, and supposed to be Queen Elizabeth, when Princess, with a book in her hand; but I question both the painter and the person represented."—*Walpole, by Wornum*, p. 86.

67a SIR THOMAS GRESHAM, founder of the Royal Exchange. Half length . . . . . *Earl of Stamford and Warrington.*

UNKNOWN.

68 DUKE OF NORFOLK (THOMAS HOWARD), son of the Poet EARL OF SURREY. Beheaded, 1572. Half length, in black; his right hand in a purse by his side . . . *Earl of Westmorland.*

69 EARL OF LEICESTER (ROBERT DUDLEY). Died 1588. Half length, in white; his right hand in a purse by his side: head of a dog near his right hand . . . . . *Ditto.*

70 EARL OF LINCOLN (EDWARD CLINTON), LORD HIGH ADMIRAL AND K.G. Died 1584. Dated 1584 . . . . . *Ditto.*

71 THE SAME PERSON . . . . . *Duke of Newcastle.*

72 SIR HENRY LEE. K.G. AND DOG. Half length . . *Lord Dillon.*

Sir Henry Lee of Ditchley, the prototype of the noble character sketched by Sir Walter Scott in his tale of Woodstock. He was a Knight of the Garter and annually appeared in the Tilt-yard on Queen Elizabeth's birthday to maintain her honour against all comers. He died at the age of 81, and was buried at Quarendon, Bucks. The dog, although not previously a favourite, yet on one occasion saved his master from the hand of an assassin. Hence the point of the motto inscribed on the painting,—"More faithful than favoured."

73 LORD TREASURER BURLEIGH (WILLIAM CECIL) RIDING ON A MULE. Flowers in his right hand . . . . . *Bodleian Gallery.*

74 COUNTESS OF PEMBROKE (MARY SIDNEY). Half length, in black, holding a book . . . . . *Earl of Pembroke.*

Sidney's sister, Pembroke's mother. *Ben Jonson.*

75 SIR FRANCIS VERE. Died 1608. Head in profile. . *Duke of Portland.*

Engraved by Faithorne for Vere's 'Commentaries,' 1657.

76 HORATIO LORD VERE OF TILBURY. Died 1635 . *Earl of Westmorland.*

Engraved by Vertue.

77 LADY CATHERINE STANLEY, MAID OF HONOUR TO QUEEN ELIZABETH. She was the daughter of the Earl of Derby, and wife of Sir George Griesly, Bart. . . . . *Lady De Vaux.*

The rich Jewel represented in the portrait is in the present Exhibition.

78 LORD BURLEIGH SEATED IN THE COURT OF WARDS . *Duke of Richmond.*

Engraved by Vertue.

UNKNOWN—*continued.*

79 EARL OF OXFORD (EDWARD VERE), SEVENTEENTH EARL, LORD HIGH CHAMBERLAIN OF ENGLAND. Died 1604 . . *Duke of Portland.*
Dated "Ætatis suæ 25, 1575."

80 KING JAMES I. Small full length, seated . . . *Earl of Denbigh.*

VANDYCK. (?)

83 SIR JOHN SUCKLING. Full length, holding a copy of the folio edition of Shakespeare. The volume is inscribed Shakespeare. A rock, on which his left arm leans, is inscribed:—"Ne te quæ sciveris extra." . . . . . *Dr. Lee.*
"My Lady Southcot, whose husband hanged himself, was Sir John Suckling's sister . . . At her house in Bishop's Gate Street, London, is an originall of her brother, Sir John, of Sir Anth. Van Dyke, all at length, leaning against a rock, with a play-book, contemplating. It is a piece of great value."—*Aubrey*, ii. 550.
Sir John Suckling, who died in 1641, was the first "professed admirer" of Shakespeare.

UNKNOWN.

84 SIR ROBERT CECIL (FIRST EARL OF SALISBURY). On a table at his side, a bell; his red embroidered letter-bag as Secretary; and a letter addressed to him. Above is the motto—"Sero sed non serio" . . . . . *Duke of Portland.*
Mr. David Laing, of Edinburgh, has a contemporary duplicate (No. 340), with a few variations.

85 SHAKESPEARE (THE CHANDOS SHAKESPEARE).
Trustees of the National Portrait Gallery.
Was the ascertained property of Mrs. Barry, the celebrated actress, between 1680 and 1710. It is said to have belonged to Sir William Davenant. The late Lord Ellesmere bought it at the Stowe sale, and presented it to the nation.

86 BEN JONSON . . . . . *Duke of Portland.*
The picture engraved by Vertue. A Harley picture.

86a JOHN FLETCHER THE DRAMATIST . . . . . *Earl of Clarendon.*
This picture belonged to Lord Chancellor Clarendon.

87 RICHARD BURBADGE . . . . . *Dulwich College.*
Bequeathed to Dulwich College by Cartwright, an actor of reputation in the reign of Charles II.

88 NAT FIELD, THE ACTOR . . . . . *Ditto.*
Same remark. Field was one of Shakespeare's fellow-players.

89 JOHN LOWEN, THE ACTOR . . . . . *Ashmolean Museum.*
Lowen was one of Shakespeare's fellow-players.

90 JAMES SHIRLEY, THE DRAMATIST . . . . *Bodleian Gallery.*
Engraved for Gifford and Dyce's edition of Shirley's Works.

91 JOHN TAYLOR, THE WATER-POET . . . . *Ditto.*

92 SIR DAVID MURRAY, THE SCOTTISH POET . . . *David Laing, Esq.*

93 GEORGE ABBOT, ARCHBISHOP OF CANTERBURY. Died 1633.
Archbishop of Canterbury.

VANDYCK.

94 WILLIAM LAUD, ARCHBISHOP OF CANTERBURY. Beheaded 1644-5 . . . . . *Duke of Portland.*

95 INIGO JONES. Copy by Hogarth, after Vandyck . . *Lord Hatherton.*

96 KING CHARLES I. Head in oval . . . . . *Earl of Yarborough.*

UNKNOWN.

97 THE INFANTA OF SPAIN . . . . . *Earl of Denbigh.*
Marked, "This is the picture of the Infanta of Spain, that was brought over by the Duke of Bucks. She was to have married King Charles the First." The knife with which Felton stabbed the Duke of Buckingham is preserved at Lord Denbigh's seat, Nuneham Paddox, in Warwickshire, and by his Lordship's permission is to be seen in the present Exhibition.

98. PNP phᵉ. *✓ Set not on 'knife' shown on phᵉ see no. 98.

JANSEN.

98 DUKE OF BUCKINGHAM (VILLIERS, FIRST DUKE). Head in oval. Signed "C. J. 1624." . . . . *Earl of Westmoreland.*
From Apethorpe, where Sir Henry Wotton tells us King James first saw and fancied Mr. Villiers.

VANDYCK. (?)

99 EARL OF PEMBROKE AND MONTGOMERY (PHILIP HERBERT). Half length, seated . . . . . *Duke of Portland.*

JANSEN.

100 SIR CHRISTOPHER NEVILL. Head in oval . . . *Colonel North.*
Signed "C. J. fecit, 1627."

101 LADY NEVILL (WIFE OF SIR CHRISTOPHER NEVILL) . Head in oval. Signed "C. J. fecit, 1627." . . . . *Ditto.*

VANDYCK.

102 EARL OF PEMBROKE (PHILIP HERBERT). Died 1669. Half length, in pink. Engraved by Lombart. . . . . *Earl of Pembroke.*

UNKNOWN.

103 SIR HENRY WOTTON, PROVOST OF ETON COLLEGE . . *Eton College.*
Engraved in Izaak Walton's "Reliquiæ Wottonianæ."

JANSEN.

104 SIR HUGH MYDDELTON, WHO BROUGHT THE NEW RIVER TO LONDON . . . . . *Duke of Portland.*
Engraved by Vertue. Duplicate (given by Lady Myddelton, 9th Nov. 1633) at Goldsmiths' Hall, London. The second wife of Robert Harley, first Earl of Oxford, was Sarah, daughter of the youngest son of Sir Hugh Myddelton. Margaret, only daughter of the second Earl of Oxford, married William, second Duke of Portland.

VANDYCK.

105 SIR WILLIAM KILLIGREW. Half length, in black . . *Duke of Newcastle.*
Signed "A. Van Dyck pinxit 1638."

DOBSON.

106 SIR CHARLES COTTRELL EMBRACED BY DOBSON, AND SIR BALTHAZAR GERBIER (THE PAINTER) IN A WHITE WAISTCOAT . *Duke of Northumberland.*
Walpole, by Wornum, p. 279 and 354. Sold at Betterton the great actor's sale for £44.

RUBENS.

107 EARL OF ARUNDEL (THOMAS HOWARD). Died 1646 . . *Earl of Warwick.*
The great collector and munificent patron of Artists.

VANDYCK.

108 QUEEN HENRIETTA (in blue) AND SIR JEFFREY HUDSON, WITH AN APE ON HIS SHOULDER. Full lengths. . . . *Earl Fitzwilliam.*
Given by King Charles I., in 1633, to the great Earl of Strafford. Vandyck received £40 for it.

MYTENS.

109 KING CHARLES I. Full length, standing . . . . *Earl Craven.*

VANDYCK.

110 EARL OF STRAFFORD (WILLIAM WENTWORTH). Full length, in armour. Truncheon in left hand; his right hand extended *Duke of Portland.*

MIGNARD. (?)

111 DUCHESS OF ORLEANS (HENRIETTA MARIA), DAUGHTER OF KING CHARLES I. OF ENGLAND, AND WIFE OF PHILIP, DUKE OF ORLEANS, BROTHER OF LOUIS XIV. Full length, seated. *Duke of Richmond.*

JANSEN.

112 SIR JOHN BOOTH (died 1678). Full length, with gun in his hand. *Earl of Stamford and Warrington.*

VANDYCK.

113 EARL OF DANBY (HENRY DANVERS). Died 1644. Full length, in Garter robes. He was page to Sir Philip Sydney
Same as the Houghton picture. *Earl of Stamford and Warrington.*

114 PRINCE MAURICE, NEPHEW OF KING CHARLES I. Full length. *Earl Craven.*

115 PRINCE RUPERT, NEPHEW OF KING CHARLES I. Full length. *Ditto.*

116 KING CHARLES I., QUEEN HENRIETTA MARIA, AND FAMILY *Duke of Richmond.*
The Orleans Duplicate. Original at Windsor.

117 LORD JOHN AND LORD BERNARD STUART. Full lengths *Earl de Grey.*
Bought by Anthony, Earl of Kent, in 1682. Duplicate at Lord Darnley's, Cobham Hall, Kent. Lord John fell at Cheriton Down; Lord Bernard at Rowton Heath—both fighting for Charles I. Engraved by M'Ardell.

118 MADAM ANN KIRK (daughter of Aurelian Townsend the poet), one of the dressers to Queen Henrietta Maria. Full length, in yellow . . . . . *Ditto.*
Bought in 1682 by Anthony, Earl of Kent, from the collection of Sir Peter Lely.

119 COUNTESS OF SOUTHAMPTON (RACHAEL DE ROUVIGNY), wife of Thomas Wriothesley, Earl of Southampton . . *Ditto.*
Bought by Anthony, Earl of Kent, in 1683.

120 EARL OF CARLISLE (JAMES HAY). Died 1636. The spendthrift Earl, and husband of Lucy Percy. Full length, in black *Lord Lyttelton.*

121 EARL, MARQUIS, AND DUKE OF NEWCASTLE (WILLIAM CAVENDISH). Full length, in black . . . . . *Duke of Portland.*
The Cavendish Picture engraved in Houbraken. Repetitions at Althorp, The Grove, and Burleigh.

122 SIR CHARLES CAVENDISH (brother of the foregoing). Full length, in armour . . . . . *Ditto.*
"He was a little weake, crooked man, and nature not having adapted him for the court or campe, he betook himself to the study of the mathematiques, wherein he became a great master. His father left him a good estate, the revenue thereof he expended on bookes and learned men." *Aubrey*, ii. 273.

123 EARL OF BEDFORD (afterwards DUKE OF BEDFORD) IN RED, AND DIGBY EARL OF BRISTOL, IN BLACK. Full lengths . *Earl Spencer.*

124 EARL OF NORTHUMBERLAND (ALGERNON PERCY) LORD HIGH ADMIRAL. Died 1668 . . . . . *Earl of Essex.*
The original picture. There are many duplicates. "He was in all his deportment a very great man, and that which looked like formality, was a punctuality in preserving his dignity from the invasion and intrusion of bold men, which no man of that age so well preserved himself from."—*Clarendon's Rebellion*, Ed. 1826, iii. 552.

125 EARL CRAVEN (WILLIAM CRAVEN, THE FIRST EARL). Died 1697. Full length, in armour . . . . . *Earl Craven.*

126 EARL OF HOLLAND, K. G. (HENRY RICH), SECOND SON OF ROBERT RICH, EARL OF WARWICK. Full length, in buff, red, and breastplate. Lord Holland was beheaded in 1649 . *Duke of Buccleuch.*
"He was a man of a pleasant and companionable wit and conversation; of an universal jollity, and such a license in his words and in his actions, that a man of less virtue could not be found out."—*Clarendon.*

127 MARQUIS OF HUNTLEY (GEORGE GORDON, SECOND MARQUIS). Full length, in buff, red, and breastplate . . . *Ditto.*
Engraved 1775 by Val. Green.

128 DUKE OF RICHMOND AND LENOX (JAMES STUART). Full length, in black . . . . . *Ditto.*
The Duke attended King Charles I. to the scaffold, and followed his royal master to his grave. See his two sons, No. 117.

129 DUKE OF HAMILTON (JAMES HAMILTON). Defeated at Preston 1648, and beheaded. Full length in armour . . *Ditto.*

WALKER.

130 OLIVER CROMWELL. Half length in armour, truncheon in right hand, helmet by his side . . . . . *J. Tollemache, Esq., M.P.*

Duplicate (and finer) in the British Museum, another at Althorp.
For Cromwell Portraits, *see* Collection of Miniatures.

UNKNOWN.

131 JOHN HAMPDEN. Head in oval, breastplate and buff . *Earl of St. Germans.*
Engraved for Nugent's Hampden and Forster's Statesmen of the Commonwealth.

132 SIR JOHN ELIOT. Head in oval, with ruff and peaked beard. . . *Ditto.*
Engraved in Forster's Statesmen of the Commonwealth.

132*a* JOHN PYM. Head in oval, with folding linen collar . *Sir Henry Wilmot.*
Formerly in the Collection of Dr. Mead.

JANSEN.

133 SIR JOHN PENNINGTON, ADMIRAL OF THE FLEET TO KING CHARLES. Half-length . . . . . *J. Tollemache, Esq., M.P.*

WALKER.

134 LORD BROOKE (ROBERT GREVILLE) killed at the Siege of Lichfield in 1642. Half length, in buff and armour . *Earl of Warwick.*

DOBSON.

135 SIR CHARLES LUCAS (BROTHER OF MARGARET LUCAS, DUCHESS OF NEWCASTLE). Shot after the siege of Colchester by order of Sir Thomas Fairfax. Head . . . *Lord Lyttelton.*

UNKNOWN.

136 GERVASE HOLLES, ESQ., (SON AND HEIR OF FRESCHEVILLE HOLLES, married DOROTHY, DAUGHTER OF JOHN KIRKTON, GENTLEMAN). In buff . . . . . *Duke of Portland.*
The entertaining historian of the Holles family.

POELEMBERG.

137 KING CHARLES I. Miniature size . . *Provost of Eton (Dr. Hawtrey.)*

UNKNOWN.

138 THOMAS FAIRFAX, BARON FAIRFAX, GENERAL OF THE PARLIAMENT ARMY (married ANNE, DAUGHTER AND CO-HEIR TO HORATIO LORD VERE). Miniature size, in armour, a knee-piece *Duke of Portland.*

VANDYCK.

139 COUNTESS OF DERBY (CHARLOTTE DE LA TREMOUILLE). the defender of Latham House. Head. . . . . *Earl of Derby.*

140 EARL OF DERBY (JAMES STANLEY), taken prisoner at the Battle of Worcester, and beheaded 1651. Head size, holding a helmet . . . . . *Ditto.*

141 SIR JOHN BYRON, K. B. (FIRST BARON BYRON, AS CONSTABLE OF CHESTER, with a black page holding his horse). A knee-piece . . . . . *Lord de Tabley.*
See his wife's portrait from Hampton Court, No. 758 of Saloon C.
Lord De Tabley has a duplicate.

142 LADY DIANA CECIL, COUNTESS OF OXFORD AND ELGIN, to the waist in black, holding a rose . . *Earl of Stamford and Warrington.*

UNKNOWN.

143 ABRAHAM COWLEY, THE POET, when young . . . *Sir Henry Wilmot.*
From Dr. Mead's Collection. Compare the head engraved before Cowley's first publication in 1633.

DOBSON.

144 SIR CHARLES COTTRELL, (MASTER OF THE CEREMONIES, TEMP. CHARLES I.) Head in octagon . . . *C. Cottrell Dormer, Esq.*

145 LADY COTTRELL. Head in octagon . . . . . *Ditto.*

UNKNOWN.

146 COLONEL RICHARD LOVELACE, THE POET, in armour, red sash. *Dulwich College.*
"He was an extraordinary handsome man, but proud." *Aubrey*, ii. 433.

146*a* SPENCER COMPTON, EARL OF NORTHAMPTON, killed at Hopton Heath . . . . . *Marquis of Northampton.*

147 DUCHESS OF RICHMOND AND LENOX (FRANCES HOWARD). *Earl of Stamford and Warrington.*
"Daughter of Thomas, Lord Howard of Bindon, who was second sonne to Thomas, Duke of Norfolk: whose mother was the Lady Elizabeth Stafford, eldest daughter to Edward, Duke of Buckingham. Her Grace was borne the 27th of Julie An°. Dom. 1577. London 1633, m." Inscription on picture.
There was a full-length of this famous lady at Strawberry Hill. See the description of her in Wilson's Life of James I. and in Walpoliana.

148 SIR JACOB ASTLEY (FIRST LORD ASTLEY), MAJOR-GENERAL OF THE FOOT TO CHARLES I. In armour and buff . . . *Lord Hastings.*
Inscribed "Ætat. 67, Anno D^ni 1640." The breast-plate, buff coat, and sword of Sir Jacob Astley are in the Exhibition.
"In Council he used few but very pertinent words."—*Clarendon.*

MYTENS.

149 JOHN SELDEN. Half length. Engraved in Lodge. . . *Bodleian Gallery.*
"He was very tall, I guesse about 6 foot high, sharp ovall face, head not very big, long nose, inclining to one side, full popping eie (gray)." *Aubrey*, ii. 535.

UNKNOWN.

150 JANE CAVENDISH, ELDEST DAUGHTER TO WILLIAM, DUKE OF NEWCASTLE, married CHARLES CHENEY OF CHESHAM BOIS, ESQ. This lady kept garrison for her father at Welbeck against the Parliament Army . . . . . *Duke of Portland.*

WALKER.

151 ADMIRAL BLAKE. The only portrait of the great Admiral. . *Wadham College.*

152 SIR THOMAS BROWNE, AUTHOR OF RELIGIO MEDICI. Head in oval . . . . . *Bodleian Gallery.*

GASPARS.

153 THOMAS HOBBES OF MALMESBURY . . . . . *Royal Society.*
"He [Hobbes] had a high esteem for the Royal Societie. . . . In their meeting at Gresham College is his picture, drawn by the life, 1663, by a good hand, which they much esteeme, and severall copies have been taken of it." *Aubrey*, ii. 632.

RILEY.

154 EDMUND WALLER, THE POET. Half length, seated, holding a paper inscribed "sed carmina major imago." . . *C. Cottrell Dormer, Esq.*
"He is somewhat above middle stature, thin body, not all robust: fine thin skin, his face somewhat of an olivaster; his hair frized, of a brownish colour; full eie popping out and working: ovall faced, his forehead high and full of wrinkles." *Aubrey*, ii. 565. Rymer has a copy of verses "To Mr. Riley drawing Mr. Waller's picture."

SOEST, or LELY.

155 SAMUEL BUTLER, AUTHOR OF HUDIBRAS. Half length . *Bodleian Gallery.*
Inscribed in Kneller's writing — "Samuel Butler, author of Hudibras, presented to the University of Oxon by Sir Godfrey Kneller." Query: if by Soest.
"He is of middle stature, strong sett, high coloured, a head of sorrell haire." *Aubrey*, ii. 263.

JANSEN.

156 DR. WILLIAM HARVEY. Half length, seated . . . *College of Physicians.*
"He was not tall, but of the lowest stature, and faced, olivaster (like wainscott) complexion; little eie, round, very black, full of spirit; his haire was as black as a raven, but quite white twenty years before he died." *Aubrey*, ii. 382.

VANDYCK.

157 LADY BETTY SIDNEY. Half length, in blue . . . *Duke of Richmond.*

UNKNOWN.

158 EARL OF CLARE (JOHN HOLLES, SECOND EARL). Died 1655. Half length . . . . . *Duke of Portland.*
"He was a man of honour and of courage, and would have been an excellent person, if his heart had not been set too much on improving his estate."—*Clarendon.*

159 SIR EDWARD HARLEY, K.B., when a boy. Full length . *Ditto.*

DOBSON.

160 SIR CHARLES LUCAS. Half length . . . . . — *Pigou, Esq.*

UNKNOWN.

161 SIR JOHN LANGHAM, KNIGHT AND BARONET. Died 1671, aged 88 *Earl of Stamford and Warrington.*

162 LADY LANGHAM. Died 1652 . . . . *Ditto.*

163 LORD DELAMERE. Head size, holding a paper. . . *Ditto.*

VANDYCK.

164 COUNTESS OF ARUNDEL (LUCY SIDNEY), GREAT AUNT TO ELIZABETH, FIRST DUCHESS OF GORDON. Head size. *Duke of Richmond.*

JANSEN.

165 DR. WILLIAM HARVEY. Head. From Dr. Mead's Collection. *Sir Henry Wilmot.*

VANDYCK.

166 SIR CHARLES GORING AND ANOTHER. A Page tying a Scarf on Goring . . . . . *Duke of Manchester.*
"Who is the man in the picture with Sir Charles Goring, where a page is tying the latter's scarf?"—*Walpole to Montagu, May* 30, 1763.

167 EARL OF NORTHUMBERLAND (ALGERNON PERCY), HIS WIFE AND DAUGHTER . . . . . *Ditto.*

VANSOMER.

169 LADY MANDEVILLE (ANNE RICH, WIFE OF THE PARLIAMENTARY GENERAL) IN HER WEDDING DRESS. Full length . . *Ditto.*
"The Lady Mandeville attiring herself in her wedding dress—delicious."—*Walpole to Montagu, May* 30, 1763.

DOBSON.

170 KING CHARLES II. WHEN PRINCE OF WALES. Half length. *Earl Craven.*

UNKNOWN.

171 LADY BROOKE, WIFE OF LORD BROOKE KILLED AT THE SIEGE OF LICHFIELD, 1642 . . . . . *Duke of Manchester.*

172 EARL OF MANCHESTER (EDWARD MONTAGU) THE PARLIAMENTARY GENERAL . . . . . *Ditto.*

HOLBEIN.

173 LUCIUS CARY, VISCOUNT FALKLAND. Half length . . *Earl of Clarendon.*
The best picture of this celebrated man. It belonged to Lord Chancellor Clarendon.

174 JAMES, DUKE OF MONMOUTH AND FERGUSON. Whole length. *Ditto.*

175 EARL OF CLARENDON (LORD CHANCELLOR) when Mr. Hyde. *T. W. Bramston, Esq.*
Presented to Sir John Bramston the Autobiographer, by Mr. Hyde his "chamberfellow." Engraved for the 1816 edition of Clarendon.

HOLBEIN—*continued.*

176 CHIEF JUSTICE BRAMSTON. Died 1654. Full length. *T. W. Bramston, Esq.*

177 DENZIL HOLLES, LORD HOLLES, YOUNGER SON AND YOUNGER BROTHER OF THE EARLS OF CLARE. Head . . *Duke of Portland.*
One of the five members of the Commons accused of high treason by King Charles I.

NORTH SIDE—BACK OF SALOON D.

LELY.

180 DUCHESS OF PORTSMOUTH (LOUISA DE QUEROUAILLE). Full length *Duke of Richmond.*

181 DUCHESS OF RICHMOND (LA BELLE STUART), AS BELLONA. Full length . . . . . *Ditto.*

182 KING CHARLES II. IN ROBES. Full length . . . *Duke of Portland.*

183 DUCHESS OF NEWCASTLE (MARGARET LUCAS). Full length, in a fancy dress . . . . . *Ditto.*
Duplicate at Wentworth Castle. This was the celebrated lady who wrote so many folio volumes of Plays, Letters, Memoirs, and Philosophical Transactions.

184 DUCHESS OF CLEVELAND (BARBARA VILLIERS). Full length, seated . . . . . *Earl of Stamford and Warrington.*

185 DUCHESS OF CLEVELAND (BARBARA VILLIERS). Full length, in blue and white . . . . *Sir Philip De Grey Egerton, Bart.*

186 EARL OF ARLINGTON (HENRY BENNET). Full length, in his robes and white staff as Lord Chamberlain . *Christ Church, Oxford.*

187 DUKE OF NEWCASTLE (HENRY CAVENDISH, SECOND DUKE). Full length . . . . . *Duke of Portland.*

188 DUKE OF ORMOND (JAMES BUTLER, SECOND DUKE). Full length. *Ditto.*
Prior has a clever poem "On seeing the Duke of Ormond's picture at Sir Godfrey Kneller's."

189 DUCHESS OF ALBEMARLE AND MONTAGUE (ELIZABETH CAVENDISH, DAUGHTER OF HENRY CAVENDISH, SECOND DUKE OF NEWCASTLE; wife of Christopher Monk, Second Duke of Albemarle) . . . . . *Ditto.*
"As this great lady had an immense estate from her noble ancestors, she was determined, after the Duke of Albemarle's death, to give her hand to nobody but a sovereign prince. Lord Montagu, therefore, courted and married her as Emperor of China. This story was brought on the stage in the comedy of 'The Double Gallant, or the Sick Lady's Cure,' written by Colley Cibber." *Granger*, iv. 158. Ed. 1775.

190 DUKE OF ALBEMARLE (CHRISTOPHER MONK, SECOND DUKE). Full length . . . . . *Ditto.*

KNELLER.

195 KING WILLIAM III. IN HIS CORONATION ROBES. Full length *Ditto.*

196 QUEEN MARY (QUEEN OF WILLIAM III.) Full length . . *Ditto.*

LELY.

197 NELL GWYNN WITH A LAMB. Half length, seated . *Colonel Meyrick.*

198 DUCHESS OF PORTSMOUTH. Half length, seated *Earl of Stamford and Warrington.*

199 COUNTESS OF MEATH. Half length . . . . . *Ditto.*

205 LADY RANELAGH. Half length . . . . . *Ditto.*

206 DUCHESS OF YORK (ANNE HYDE). Half length, seated *Ditto.*

207 LORD CORNBURY AND LADY. Half length, seated . *Duke of Portland.*

LELY—*continued.*

208 KING JAMES II., WHEN DUKE OF YORK, with his first wife (ANNE HYDE), and two children, afterwards QUEEN MARY and QUEEN ANNE. Half lengths . . . . . *Duke of Richmond.*

209 EARL OF BRIDGEWATER (JOHN EGERTON, d. 1686), and his wife, ELIZABETH CAVENDISH, daughter of William, Duke of Newcastle. Half length . . . . . *Duke of Portland.*

210 LORD DELAMERE (GEORGE BOOTH). Died 1684. Half length *Earl of Stamford and Warrington.*

WALKER?

211 EARL OF OXFORD (AUBREY DE VERE), Twentieth and last Earl *G. G. Vernon Harcourt, Esq.*

KNELLER.

212 LADY OGLE AND DUCHESS OF SOMERSET (ELIZABETH PERCY), sole daughter and heir to Josceline Percy, eleventh Earl of Northumberland, and wife of the *Proud* Duke. . *Duke of Portland.*
It was for the sake of this lady's money that Count Koningsmark murdered her first husband, Mr. Thynn.

LELY.

213 EARL OF DEVONSHIRE (WILLIAM CAVENDISH). Half length *Earl of Stamford and Warrington.*

UNKNOWN.

214 KING WILLIAM III., WHEN PRINCE OF ORANGE. Half length. *Duke of Portland.*
Given by King William to Henry Bentinck, Earl of Portland.

LELY.

215 CATHERINE OF BRAGANZA (QUEEN OF CHARLES II.), in her Portuguese dress. Half length. Engraved by Faithorne. . . *Lord Dillon.*

216 COUNTESS OF GRAMMONT (LA BELLE HAMILTON). Half length *Her Majesty, from Hampton Court.*
One of the Windsor Beauties. Engraved by McArdell.

217 COUNTESS OF SOUTHESK (ANNE HAMILTON), daughter of the Duke of Hamilton, mortally wounded at the Battle of Worcester. Half length . . . . . *Lord Lyttelton.*
The Lady Carnegy and Countess of Southesk of De Grammont.

218 COUNTESS OF ROCHESTER (ANN ST. JOHN, WIDOW OF SIR FRANCIS HENRY LEE OF DITCHLEY), mother of John Wilmot, the celebrated Earl of Rochester. Half length *Lord Dillon.*

219 LADY VILLIERS (FRANCES HOWARD), wife to SIR EDWARD VILLIERS. Half length . . . . . *Duke of Portland.*

VERELST.

220 MARY OF MODENA (QUEEN OF JAMES II.) Half length, seated
Signed "S. Verelst." *J. Tollemache, Esq.*

LELY.

221 LADY DELAMERE (LADY ELIZABETH GREY). Half length *Earl of Stamford and Warrington.*

KNELLER.

222 SIR ISAAC NEWTON. Head size. Signed "G. Kneller, 1689." *Earl of Portsmouth.*

223 JOHN LOCKE. Head in oval . . . . . *Rev. Dr. Wellesley.*
Inscription on back "John Locke, by Kneller. In testimony and regard to his friend Paul D'Arand, of Putney, Surrey, the maternal ancestor of its present possessor, the Rev. George Coxe, of Twyford, Hants." Bought by Dr. Wellesley at Mr. Coxe's sale at Twyford.

HALES.

224 SAMUEL PEPYS. Head size . . . . . *Peter Cunningham, Esq.*
Holding a piece of music inscribed "Solyman to Roxolana. Beauty retire thou," &c. From the Pepys'-Cockerell Collection. Engraved in Cunningham's "Story of Nell Gwynne."
"1666, March 17. To Hales's, and paid him £14 for the picture, and £1 5s. for the frame. This day I began to sit, and he will make me, I think, a very fine picture. He promises it shall be as good as my wife's, and I sit to have it full of shadows, and do almost break my neck looking over my shoulder to make the posture for him to work by.
"March 30. To Hales's, and there sat till almost quite dark upon working my gowne, which I hired to be drawn in; an Indian gowne.
"April 11. To Hales's, where there was nothing found to be done more to my picture, but the musique, which now pleases me mightily, it being painted true."

KNELLER.

225 JOHN EVELYN, holding a folio volume inscribed "Evelyn's Sylva." *Royal Society.*

UNKNOWN.

226 JACOB HALL, THE ROPE-DANCER, DRESSING HIS HAIR.
G. G. Vernon Harcourt, Esq.
There is a scarce old print of him, by De Brune, with a comb.

KNELLER.

227 WILLIAM LORD RUSSELL. The Patriot. Head in oval. . *Duke of Bedford.*

LELY?

227*a* EARL OF ROCHESTER (JOHN WILMOT), crowning his Monkey with Laurel. Died 1680. Half length . . . *Earl of Warwick.*
Mentioned by Granger, iii. 205, ed. 1775.

RILEY.

228*b* DR. BUSBY AND HIS FAVOURITE PUPIL, THOMAS SPRAT, afterwards Bishop of Rochester. Half length. Engraved by Watson. *Bodleian Gallery.*

KNELLER.

229*c* SIR CHRISTOPHER WREN, holding a diagram view of St. Paul's in his hand. Half length . . . . . *Royal Society.*

UNKNOWN.

228 EARL OF ARLINGTON (HENRY BENNET), HIS WIFE AND DAUGHTER, afterwards Duchess of Grafton . . . . . *Earl Cowper.*

LELY.

229 EARL OF SHAFTESBURY (ANTHONY ASHLEY COOPER), LORD CHANCELLOR. Half length in armour and buff . .
Earl of Shaftesbury.

230 VISCOUNT BROUNCKER (WILLIAM LORD BROUNCKER), first President of the Royal Society. Died 1684. Half length *Lord Lyttelton.*

231 FIRST EARL OF STAMFORD (HENRY GREY). Died 1673. Half length, in armour and buff . . *Earl of Stamford and Warrington.*
He was Colonel of a regiment in the Parliament Army under the Earl of Essex, and was very active in their service, particularly in Herefordshire and Cornwall.

BACK OF SALOON E.

CLOSTERMAN.

230*d* QUEEN ANNE. Full length . . . . . *A. C. Billings, Esq.*

KNELLER.

231*e* EARL OF PORTLAND (HENRY BENTINCK), KING WILLIAM'S FAVOURITE. Full length . . . . . *Duke of Portland.*

232 COUNTESS OF OXFORD (HENRIETTA CAVENDISH HOLLES), WIFE OF EDWARD HARLEY, SECOND EARL OF OXFORD. Full length, in a riding habit. Signed, and dated 1714 . . . . *Ditto.*

VANDERBANK.

233 COUNTESS OF TANKERVILLE (CAMILLA COLVILLE). Full length.
Signed, and dated 1722. *Lord de Tabley.*

RICHARDSON.

234 LORD CHANCELLOR COWPER. Died 1723. Full length . . . *Earl Cowper.*

VANDERBANK.

235 DUCHESS OF PORTLAND (HENRIETTA CAVENDISH HARLEY). Full length . . . . . *Duke of Portland.*
Daughter of Edward Harley, Earl of Oxford, and granddaughter of Robert Harley, Earl of Oxford, the founders of the Harleian Library.

236 KING GEORGE II. Full length . . . . . *Duke of Richmond.*

237 CAROLINE, QUEEN OF GEORGE II. . . . . *Ditto.*

238 GEORGE FREDERICK HANDEL. Full length . . . . *Earl Howe.*
Painted for Charles Jennens, Esq., of Gopsall, for the room at Gopsall in which Handel composed the "Messiah."

COSWAY.

239 THE SECOND LORD LYTTELTON, COMMONLY CALLED THE "BAD" LORD LYTTELTON. Died 1779. Full length . . *Lord Lyttelton.*

VANDERBANK.

240 SIR ISAAC NEWTON. Half length, seated . . . *Royal Society.*

KNELLER.

241 GRINLING GIBBONS THE SCULPTOR. Half length, with a bust . . . . . *Viscount Galway.*

242 THE GREAT DUKE OF MARLBOROUGH. Half length.
Earl of Stamford and Warrington.

OLD ZEEMAN.

243 DUCHESS OF BUCKINGHAM (LADY CATHERINE DARNLEY), DAUGHTER OF KING JAMES II. BY CATHERINE SEDLEY; AND HER SON. Half length, seated . . . . . *Duke of Portland.*

ELECTRESS SOPHIA.

244 KING GEORGE I. (THE ARTIST'S SON), WHEN A BOY, AS CUPID . . . . . *Earl Craven.*
The Electress Sophia was taught painting by Honthorst (Walpole, by Wornum, p. 355). Combe Abbey, the seat of Lord Craven, is extremely rich in specimens of Honthorst. The first Lord Craven inherited many of the Queen of Bohemia's pictures.

KNELLER.

245 EARL STANHOPE (THE FIRST EARL). Half length . . *Earl Stanhope.*
Lord Stanhope was commander of the British army in Spain during the War of the Succession, and prime minister under George I.

246 LORD CHANCELLOR HARCOURT. Half length *G. G. Vernon Harcourt, Esq.*

247 EARL AND COUNTESS OF BUCKINGHAMSHIRE (so called). Half length. He is holding an architectural ground-plan.
Sir Philip De Malpas De Grey Egerton, Bart.

248 JOHN LOCKE. Half length, seated . . . . *Christ Church, Oxford.*

DAHL.

249 EARL OF OXFORD (EDWARD HARLEY, THE SECOND EARL), HOLDING A MEDAL OF QUEEN ANNE. Engraved by Vertue . *Duke of Portland.*

250 DR. MEAD, THE GREAT PHYSICIAN AND COLLECTOR. Half length
Sir Henry Wilmot, Bart.
Signed and dated 1725. See a full length of Dr. Mead, by Allan Ramsay, in Saloon D.

SIR JAMES THORNHILL.

251 SIR ISAAC NEWTON IN HIS OLD AGE, AND IN HIS OWN HAIR. *Earl of Portsmouth.*
This picture belonged to Mr. Conduit, of the Mint. It is the only example of Thornhill in the Exhibition.

ARTHUR POND.

252 DUKE OF CUMBERLAND (THE HERO OF CULLODEN, SON OF KING GEORGE II). Half length . . . . . *Duke of Richmond.*

253 EARL STAIR (FIELD-MARSHAL) AND AIDE-DE-CAMP. Full lengths, in small . . . . . *Lord Lyttelton.*

GEORGE ROMNEY.

254 EDWARD WORTLEY MONTAGU, IN A TURKISH DRESS. Half length . . . . . *Earl of Warwick.*
Lady Mary's dissolute son. Duplicate at Wortley Hall (Lord Wharncliffe's).

J. S. COPLEY, R.A.

255 LORD LYTTELTON (THE THIRD LORD) AND FAMILY . *Lord Lyttelton.*

UNKNOWN.

257 THE YOUNG PRETENDER . . . . . *Earl Howe.*

258 THE YOUNG PRETENDER'S WIFE . . . . . *Ditto.*
These two portraits were the property of Charles Jennens, Esq., of Gopsall, a great collector of the last century, and a resolute Jacobite.

259 ROB ROY. Small full length . *J. J. Hope Scott, Esq., of Abbotsford.*

KNELLER.

260 ROBERT HARLEY, ESQ. (AFTERWARDS EARL OF OXFORD), IN HIS DRESS AS SPEAKER OF THE HOUSE OF COMMONS . *Duke of Portland.*
He holds the "Succession Bill."

VANDERBANK.

261 THOMAS TICKELL, THE POET, AND FRIEND OF ADDISON. Half length . . . . . *Queen's College, Oxford.*
Presented to Queen's College by the poet's grandson.

KNELLER.

262 ATTERBURY, BISHOP OF ROCHESTER. Head . . *Christ Church, Oxford.*

263 LORD CHANCELLOR SOMERS . . . *W. R. Baker, Esq., of Bayfordbury.*
This is one of six Kit-Kat portraits which Mr. Baker allowed Mr. Cunningham to select from the Kit-Kat Club Portraits. Mr. Baker is the representative of Jacob Tonson, the celebrated bookseller and Secretary of the Kit-Kat Club, for whom the portraits, about forty in number, were painted.

264 JACOB TONSON, THE BOOKSELLER . . . . . *Ditto.*
He is holding a folio copy of "Paradise Lost," of which he had the copyright, and by which he added largely to his large fortune.

265 JOHN DRYDEN, HOLDING A LAUREL-WREATH . . . *Ditto.*
Jacob Tonson's picture, and admirably engraved by Edelinck.

266 SIR JOHN VANBRUGH, THE CELEBRATED DRAMATIST . *Ditto.*

267 WILLIAM CONGREVE, THE DRAMATIST . . . . *Ditto.*

268 SIR RICHARD STEELE . . . . . *Ditto.*

269 JOSEPH ADDISON . . . . . *Ditto.*

JONATHAN RICHARDSON.

270 MATTHEW PRIOR, THE POET . . . . . *Duke of Portland.*
Richardson has made an excellent picture of me, from whence Lord Harley (whose it is) has a stamp taken by Vertue.—*Prior to Swift, 4 May*, 1720.
This was Lord Harley's picture. Duplicate in Bodleian Gallery.

JONATHAN RICHARDSON—*continued.*

271 ALEXANDER POPE, THE POET, AND HIS DOG BOUNCE . *Lord Lyttelton.*
Engraved for the first time (by Mr. Doo) for Mr. Croker's forthcoming edition of Pope. . . . When Bounce died, Pope at first intended inscribing his grave with 'O Rare Bounce,' but abandoned the idea lest he should be thought to cast ridicule on Ben Jonson's epitaph.
The four marble busts near this portrait—of Spenser, Shakespeare, Milton, and Dryden, were presented to Pope by Frederick Prince of Wales,—stood in the poet's library at Twickenham, and were bequeathed by him in his will to Lord Lyttelton. The present Lord Lyttelton has allowed them to be thus exhibited.

CHARLES JERVAS.

272 DEAN SWIFT . . . . . *Bodleian Gallery.*
The best portrait of Swift in his prime:—in the days of Lord Oxford's Ministry. Presented to the Bodleian Gallery, in 1739, by Swift's friend and correspondent, Alderman Barber. Engraved by Vertue.

KNELLER.

273 ALEXANDER POPE. Head . . . . . *G. G. Vernon Harcourt, Esq.*
The best portrait of Pope. Presented by the poet to Lord Chancellor Harcourt. Painted 1722. Engraved by G. White, 1732.

CHEVALIER RUSCA.

274 LADY MARY WORTLEY MONTAGU, AS AN AUTHORESS . *Lord Wharncliffe.*
Painted 1739 (the year in which Lady Mary left England), and presented by her as an inscription on the back records to her friend and correspondent, the Countess of Oxford.
"Chevalier Rusca came over in 1738, and painted a few pictures in a gaudy fluttering style, but with some merit."—*Walpole.*

GEORGE KNAPTON.

275 LADY SUNDON (CHARLOTTE DYVES), BETTER KNOWN AS MRS. CLAYTON . . . . . *Duke of Portland.*
Queen Caroline's celebrated bedchamber woman.

DOUGHTY.

276 WILLIAM MASON, THE POET. An oval . . *G. G. Vernon Harcourt, Esq.*
Doughty was the pupil of Sir Joshua, and a good engraver.

JOSEPH HIGHMORE.

277 EDWARD YOUNG, LL.D., THE POET . . . *All Souls' College, Oxford.*

WILLIAM AIKMAN.

278 JAMES THOMSON, AUTHOR OF THE SEASONS . . . *Lord Lyttelton.*
Thomson wrote a beautiful poem on Aikman's death.
This picture, which the great Lord Chatham told the last Lord Lyttelton was "beastly like," was engraved for the subscription edition of Thomson's Works, published by Millar in 1762.

RIGAUD.

279 MATTHEW PRIOR, THE POET . . . . . *Duke of Portland.*
Painted at Paris by Rigaud in 1699 (inscription on back). The picture engraved for all the early editions of Prior's Poems.

JERVAS.

280 DUCHESS OF QUEENSBURY (CATHERINE HYDE) WITH A LAMB.
Prior's Kitty and the patroness of Gay. Celebrated in verse also by Pope and Horace Walpole. She was a great beauty, and retained her beauty, her wit, and her eccentricities to the last.

HOARE OF BATH.

281 THE GREAT LORD CHATHAM. Head . . . . *Lord Lyttelton.*

SIR JOSHUA REYNOLDS.

282 THE GOOD LORD LYTTELTON, THE POET AND HISTORIAN . *Ditto.*
283 SIR JOHN PRINGLE, F.R.S. Head . . . . . *Royal Society.*

UNKNOWN.

283*a* CARDINAL YORK . . . . . *Philip H. Howard, Esq.*

GAINSBOROUGH.

284 DAVID GARRICK. Head . . . . . *Sir Belford H. Wilson.*
285 MRS. GARRICK. Head . . . . . *Ditto.*

SIR JOSHUA REYNOLDS.

286 GARRICK AS KITELY. Head . . . . . *General Fox.*

JERVAS.

287 LADY WALPOLE (CATHERINE SHORTER), FIRST WIFE OF SIR ROBERT WALPOLE, AND MOTHER OF HORACE WALPOLE. Head. . . . . *Henry C. G. Bedford, Esq.*

SIR JOSHUA REYNOLDS.

288 KING GEORGE III. IN HIS CORONATION ROBES . *Royal Academy.*
289 QUEEN CHARLOTTE IN HER CORONATION ROBES . . *Ditto.*
290 THE EARL OF BUTE (PRIME-MINISTER). Full length . *Lord Wharncliffe.*
291 WARREN HASTINGS. Head . . . . . *J. P. Fearon, Esq.*

H. W. PICKERSGILL, R.A.

292 DUKE OF WELLINGTON. Full length. Painted for General Lord Hill. *Lord Hill.*
293 GENERAL LORD HILL. Died 1842. Full length . . . *Ditto.*

LUCAS.

294 GEORGE STEPHENSON, THE ENGINEER. Full length *Robert Stevenson, Esq.*

UNKNOWN.

295 GILBERT WEST, THE POET . . . . . *Lord Lyttelton.*

MATHER BROWN.

296 JOHN SMEATON, THE ENGINEER . . . . *Royal Society.*

GAINSBOROUGH.

297 LORD AMHERST . . . . . *Major Mair.*

SIR WILLIAM BEECHEY, R.A.

298 ADMIRAL LORD ST. VINCENT . . . . . *Rev. St. Vincent Beechey.*

GAINSBOROUGH.

299 ADMIRAL EARL HOWE. Oval . . . . . *Earl Howe.*
300 THOMAS PENNANT, THE TOPOGRAPHER. Engraved by Sherwin. . *Lord Feilding.*

SIR THOMAS LAWRENCE.

301 BENJAMIN WEST, P.R.A. . . . . .
302 SIR THOMAS LAWRENCE, P.R.A. Unfinished . . *Earl of Chesterfield.*

JOHN WATSON.

303 HIS OWN PORTRAIT . . . . . *Royal Scottish Academy.*

GAINSBOROUGH?

304 SAMUEL JOHNSON, LLD. A small picture, almost in profile. *James Crossley, Esq.*

SIR JOSHUA REYNOLDS.

305 JAMES BOSWELL . . . . . *Ditto.*
Formerly the property of Boswell's son James, the editor of Shakespeare.
306 EDWARD GIBBON. Painted for Gibbon's friend, Lord Sheffield. *Lord Sheffield.*

SIR JOSHUA REYNOLDS—*continued.*

307 HIMSELF, in Spectacles . . . *Her Majesty, from Buckingham Palace.*
Bought by George IV. at the Marchioness of Thomond's sale, in 1821, for £105.
"Of the many portraits of Sir Joshua himself, by his own hand, the last which he painted was executed this year [1788]: it is a three-quarter in length, with spectacles, representing him familiarly as in common domestic life; one in the possession of the Duke of Leeds; but his niece, the Marchioness of Thomond, possesses the original." NORTHCOTE'S LIFE OF REYNOLDS, ii. 245.

SIR THOMAS LAWRENCE.

308 MRS. SIDDONS AT THE AGE OF TWENTY-NINE . . . *George Combe, Esq.*

309 J. P. KEMBLE, WHEN TWENTY-FIVE. Head . . . . *Ditto.*

GAINSBOROUGH.

310 HIS OWN PORTRAIT . . . . . *Royal Academy.*

RAPHAEL MENGS.

311 RICHARD WILSON, R.A. . . . . *Sir W. W. Wynn, Bart.*

JOHN HOPPNER, R.A.

312 HIS OWN PORTRAIT . . . . . *Royal Academy.*

ALLAN RAMSAY.

313 DAVID HUME, THE HISTORIAN, IN A RED DRESS. Half length. *W. Stirling, Esq.*

SIR N. DANCE, R.A.

314 LORD CHANCELLOR CAMDEN. Half length . . . *Marquis Camden.*

HITCHCOCK.

315 GENERAL WOLFE. Small full length in uniform . . *Duke of Richmond.*

READ.

316 DUCHESS OF HAMILTON AND ARGYLL (ELIZABETH GUNNING). *Mark Philips, Esq.*

ALEX. NASMYTH.

317 ROBERT BURNS . . . . . *Colonel William Nicol Burns.*
Engraved in 1787 by Beugo, for the second edition of Burns's Poems.
This picture hung in the poet's house in the poet's life-time.

318 ROBERT BURNS. Small full length (posthumous) . . *Sir H. H. Campbell.*

GAINSBOROUGH.

319 WILLIAM PITT (PRIME MINISTER). Half length *Duke of Richmond.*

SIR M. A. SHEE, P.R.A.

320 WILLIAM ROSCOE . . . . . *John Barratt, Esq.*

UNKNOWN.

321 DR. PRIESTLEY . . . . . .

THOMAS PHILLIPS, R.A.

322 SIR JOSEPH BANKS, AS PRESIDENT OF THE ROYAL SOCIETY *Royal Society.*

ALLEN.

323 DR. JOHN DALTON . . . . *Manchester Philosophical Society.*

SIR THOMAS LAWRENCE.

324 SIR HUMPHRY DAVY. Half length . . . . *Royal Society.*

JOHN JACKSON, R.A.

325 DR. WOLLASTON, F.R.S. . . . . *Ditto.*

SIR THOMAS LAWRENCE.

326 J. P. KEMBLE. Half length, seated . . . . *Colonel North.*

SIR N. DANCE.

327 MR. BAKER, OF BAYFORDBURY, HERTS. Half length . *The Rev. Mr. Baker.*

H. W. PICKERSGILL, R.A.

328 JOHN MURRAY, OF ALBEMARLE STREET. Half length . *John Murray, Esq.*

SIR HENRY RAEBURN, R.A.

329 SIR WALTER SCOTT . . . . . *Duke of Buccleuch.*
The first picture by Raeburn was done in 1808 for Constable, and passed, at the sale of his effects, into the hands of the Duke of Buccleuch. Scott is represented at full length, sitting by a ruined wall, with Camp at his feet, Hermitage Castle and the mountains of Liddesdale in the back ground. This noble portrait has been repeatedly engraved. Dress, black; Hessian boots.—*Lockhart.*

T. PHILLIPS, R.A.

330 LORD BYRON . . . . . *John Murray, Esq.*
331 GEORGE CRABBE . . . . . *Ditto.*
332 ROBERT SOUTHEY . . . . . *Ditto.*
333 S. T. COLERIDGE . . . . . *Ditto.*

JOHN HOPPNER, R.A.

334 WILLIAM GIFFORD, Editor of the "Quarterly Review." *Ditto.*

H. W. PICKERSGILL, R.A.

335 JOHN GIBSON LOCKHART. . . . . *Ditto.*
No. 330 to 335, painted for the late Mr. Murray, of Albemarle Street.

S. LAWRENCE, ESQ.

336 SAMUEL ROGERS . . . . . *Edward Moxon, Esq.*
Painted for Mr. Moxon, about four years before the poet's death.

J. SEVERN.

337 JOHN KEATS . . . . . *Ditto.*

ADDITIONAL PORTRAITS.

338 SIR THOMAS MORE. After Holbein . *Sir Philip De Grey Egerton, Bart.*
338a SIR PHILIP SIDNEY. A copy . . . . . *Lord De Lisle.*
339 PORTRAIT OF A MAN. Head. (Query if by Dobson) . *Sir H. De Trafford.*
340 SIR ROBERT CECIL, EARL OF SALISBURY. Compare with No. 84. *David Laing, Esq.*
341 KING CHARLES II. Copy after Sir Peter Lely . . *Christ's Hospital.*
342 SIR PETER LEYCESTER, the historian of Cheshire. Said to be by Sir P. Lely. . . . . *Lord de Tabley.*
343 SIR WILLIAM MIDDLETON, son and heir of Sir Hugh Myddelton, holding a framed picture of the New River . . *Lord Darnley.*
344 HENRIETTA MARIA, Queen of Charles I. Half-length. Said to be by Van Dyck . . . . . *G. G. Vernon Harcourt, Esq.*
345 CHARLES I. Small full-length . . . . . .
346 SIR ROBERT WORSLEY. Head in chalks, by John Greenhill, temp. Charles II. . . . . *John Tollemache, Esq.*
347 COUNTESS OF GAINSBOROUGH. Same remark . *Ditto.*

348 COUNTESS OF THANET (daughter of Henry Cavendish, 2nd Duke of Newcastle), WHEN A CHILD . . . . . *Duke of Portland.*

349 SIR CLOUDESLEY SHOVEL, or, as some call it, QUIN THE ACTOR, as CATO . . . . . *Sir Philip De Grey Egerton, Bart.*

350 HENRY PELHAM, Prime Minister . . . . . *Duke of Newcastle.*

351 SAMUEL CROMPTON . . . . . *John L. Kennedy, Esq.*

352 EARL GREY, Prime Minister. By Sir Thomas Lawrence . *Earl Grey.*

353 THOMAS STOTHARD, R.A. By James Green. From Mr. Rogers's Collection, Lot 632 . . . . . *J. H. Anderdon, Esq.*

354 CIPRIANI THE ARTIST. By Sir N. Dance . . . *Royal Academy.*

354a SIR WALTER SCOTT. By Sir J. Watson Gordon . *William Stirling, Esq.*

355 CHARLES DIBDIN . . . . . *Robert Napier, Esq.*

356 LORD COCKBURN. By Sir Henry Raeburn . . *Henry Raeburn, Esq.*

357 WILLIAM CAVENDISH, Earl, Marquis, and Duke of Newcastle. Full length. By Van Dyck. A repetition, with variations, of No. 121 . . . . . *Earl Spencer.*

358 CHRISTIANA, COUNTESS OF DEVONSHIRE. Full length . *Lord Wharncliffe.*

359 FREDERICK, PRINCE OF ORANGE. Full length . . *Earl Craven.*

360 HENRY BENNET, EARL OF ARLINGTON. Full length. By Sir Peter Lely . . . . . *Christ Church, Oxford.*

361 DUCHESS OF MANCHESTER, as Diana disarming Cupid. By Sir Joshua Reynolds. Exhibited 1769 . . . . *Duke of Manchester.*

362 CAROLINE, QUEEN OF GEORGE II., AND HER CHILDREN. A present from Queen Caroline to Dr. Mead . . *Sir Henry Wilmot.*

363 EARL OF STAMFORD AND WARRINGTON. By Mengs. *Earl of Stamford and Warrington.*

364 KING EDWARD VI. . . . . *Duke of Northumberland.*

365 KING EDWARD VI. . . . . *Christ's Hospital.*

366 QUEEN HENRIETTA MARIA. Profile . . . . *Earl of Denbigh.*

367 JOHN MILTON . . . . . *Earl of Shaftesbury.*

368 SHAKESPEARE? . . . . . *Earl of Stamford and Warrington.*

369 DUKE OF MANCHESTER . . . . . *Duke of Manchester.*

370 DUCHESS OF MANCHESTER . . . . . *Ditto.*

371 POPE THE POET. By Richardson. In profile. This picture belonged to Dr. Mead . . . . . *Sir Henry Wilmot.*

372 SHAKESPEARE? . . . . . *Earl of Warwick.*

373 ALGERNON SIDNEY . . . . . *Lord De Lisle.*
The Penshurst picture, but a copy of Mr. Speaker Onslow's picture.

374 LORD CHANCELLOR SHAFTESBURY . . *Earl of Stamford and Warrington.*
Copy of No. 229 of Portrait Gallery.

375 THE YOUNG PRETENDER . . . . . *Earl Howe.*

376 THE DUKE OF RICHMOND. Temp. Geo. III. . . *Duke of Richmond.*

377 LORD BROUGHAM, when Henry Brougham, Esq. By Sir Thomas Lawrence . . . . . *Henry Raeburn, Esq.*

378 Portrait, unknown . . . . . *Royal Academy.*

379 Portrait called WILLIAM FAITHORNE THE ENGRAVER .

380	Portrait (said to be by Mabuse) OF MARGARET, DAUGHTER OF HENRY VII.	*Eric Rudd, Esq.*
381	THE PRESENT EARL OF ESSEX. Full length . . .	*Earl of Essex.*
382	LADY JANE GREY. Engraved in Dibdin . . .	*David Laing, Esq.*
383	LORD GUILDFORD DUDLEY	*Col. North, M.P.*
384	FAMILY PIECE. Time of James II.	*Lord Stafford.*
385	MEHEMET ALI. Full-length, by Brigstock. Placed at the entrance to the Oriental Museum	
386	W. H. PRESCOTT, ESQ. By H. W. Phillips . . .	*W. Stirling, Esq.*

NOTE.—The full-length Portraits of Her Majesty QUEEN VICTORIA and His Royal Highness PRINCE ALBERT, placed over the Dais, are by *Winterhalter*, and the property of Her Majesty the Queen.

P. CUNNINGHAM.

*** *For Miniatures, Enamels, &c., see p.* 207.

SCULPTURE.

The Numbers commence from the General Entrance, No. 1 *being on the left hand side of Central Aisle.*

MARBLE.

1	EVE AT THE FOUNTAIN . (E. H. BAILY, R.A.)	*In the possession of Captain Leicester Vernon.*
2	SABRINA . . . (HOLME CARDWELL.) .	*Peter Graham, Esq.*
3	THE FAVOURITE . . . (B. E. SPENCE.)	*H. N. Sandbach, Esq.*
4	ANDROMEDA . . . (L. MACDONALD.) .	*Marquis of Abercorn.*
5	THE GENIUS OF COMMERCE (G. FONTANA.) . .	*The Sculptor.*
6	THE INDUSTRIOUS GIRL	*The Sculptor.*
7	THE HUNTER . . . (J. GIBSON, R.A.) .	*H. N. Sandbach, Esq.*
8	OPHELIA . . (W. CALDER MARSHALL, R.A.)	*The Sculptor.*
9	HIGHLAND MARY . . (B. E. SPENCE.) . .	*Henry Bury, Esq.*
10	GIRL AT THE FOUNTAIN	*Thomas Critchley, Esq.*
11	A BACCHANTE . . (L. MACDONALD.) . .	*Lord Ward.*
12	EVE STARTLED AT THE SIGHT OF DEATH (J. HOGAN.)	*Lord de Tabley.*
13	NARCISSUS . . . . (W. THEED.) . .	*The Sculptor.*
14	SABRINA . . W. CALDER MARSHALL, R.A.	*G. Moore, Esq.*
15	ADAM AND EVE . . . (SCHULER.) . .	*J. Tennant, Esq.*
16	VENUS AT THE BATH . . (CANOVA) . .	*Samuel Mendel, Esq.*
17	THE FISHER BOY . . (HIRAM POWERS.)	*Robert Stephenson, Esq.*
18	THE NYMPH SALMACIS . (SCHOOL OF CANOVA.) .	*Lord Ward.*
19	INO AND BACCHUS . . (R. J. WYATT.) . (This is a replica of Statue No. 79.)	*G. Cornwall Legh, Esq.*
20	EROS . . . . . (J. GIBSON, R.A.) .	*Mrs. Yates.*
21	EURYDICE . . . (L. MACDONALD.) .	*Lord Ward.*
22	A WATER NYMPH . . (R. J. WYATT.) . .	*Richard Fort, Esq.*
23	THE BOY AND BUTTERFLY . (W. THRUPP.) . .	*The Sculptor.*
24	CHILDREN'S PLAY . . . (A. MUNRO.)	*Herbert Ingram, Esq.*
25	PAUL AND VIRGINIA (W. CALDER MARSHALL, R.A.)	*Earl of Ellesmere.*
26	PSYCHE . . . . . (B. E. SPENCE.) . .	*W. Jackson, Esq.*
27	THE REAPER . . (R. ORMEROD SMITH) .	*The Sculptor.*
28	CUPID AND PSYCHE . . (E. AMBROSE.) . .	*The Sculptor.*
29	FATE . . . . . (ENGLE.) . .	*Alderman Salomons.*
30	THE PERI . . (J. SHERWOOD WESTMACOTT.)	*The Sculptor.*
31	THE QUEEN OF THE WATERS . (J. GEEFS.) . .	*The Sculptor.*
32	PSYCHE DISCOVERING CUPID . (E. AMBROSE.) . .	*The Sculptor.*
33	EUPHROSYNE . . (SIR R. WESTMACOTT, R.A.)	*Duke of Newcastle.*
34	PREPARING FOR THE CHASE (E. B. STEPHENS.) .	*The Sculptor.*
35	RUTH . . . . . (W. THEED.) . .	*The Sculptor.*
36	THE FAITHFUL MESSENGER (H. MALEMPRE.) . .	*The Sculptor.*
37	VENUS . . . . (L. MACDONALD.)	*Hon. A. D. Willoughby.*

38	VENUS. After the Antique .	(BYSTRÖM.) .	*Henry Christy, Esq.*
39	ROBIN HOOD . . .	(SUSAN DURANT.) .	*The Sculptor.*
40	CUPID . . .	(BENJAMIN JENNINGS.) .	*The Sculptor.*
41	MELANCHOLIA . . .	(OBICI.) . .	*R. Fort, Esq.*
42	PREPARING FOR THE BATH	(R. J. WYATT.) .	*H. N. Sandbach, Esq.*
43	VENUS DISARMING CUPID	(L. SCHWANTHALER.) .	*R. Dalgleish, Esq.*
44	NARCISSUS AT THE BROOK .	(J. GIBSON, R.A.) .	*Richard Fort, Esq.*
45	THE INFANT BACCHUS .	(E. H. BAILY, R.A.) . .	*A. H. Novelli, Esq.*
46	ARETHUSA . . .	(L. MACDONALD) . .	*Lord Ward.*
47	CUPID, AS HERCULES . .	(E. WOLFF.) . .	*E. Leatham, Esq.*
48	A DRUNKEN FAUN . .	(BYSTRÖM.) . . .	*Henry Christy, Esq.*
49	LOVE TRIUMPHING .	(L. AMBUCHI.) . .	*The Sculptor.*
50	INFANT BACCHUS . . .	(Ditto.)	*Ditto.*
51	LITTLE RED RIDING HOOD	(W. C. MARSHALL, R.A.) .	*F. Bennoch, Esq.*
52	UNDINE	(A. MUNRO.) . . .	*The Sculptor.*
53	THE ORPHANS . . .	(G. FONTANA.) . .	*R. Freeland, Esq.*
54	FRANCESCA DA RIMINI	(A. MUNRO.)	*The Right Hon. W. E. Gladstone.*
55	THE BROKEN PITCHER	(W. C. MARSHALL, R.A.) .	*F. Bennoch, Esq.*
56	THE SHEPHERD PARIS	(HOLME CARDWELL.) .	*J. Pender, Esq.*
57	INDUSTRY . . .	(T. THORNYCROFT.) .	*The Sculptor.*
58	JEPHTHA'S DAUGHTER .	(GALLI.) . . .	*R. Freeland, Esq.*
59	REBEKAH . . .	(W. THEED.) . .	*S. Ashton, Esq.*
60	VENUS VICTRIX . .	(HOLME CARDWELL.) .	*R. Openshaw. Esq.*
61	REBEKAH . .	(R. ORMEROD SMITH.) .	*T. Agnew, Esq.*
62	SPRING	(B. E. SPENCE.) . .	*John Pender, Esq.*
63	SUMMER	. . .	*Ditto.*
64	AUTUMN	. . .	*Ditto.*
65	WINTER	. . .	*Ditto.*
66	PREPARING FOR THE BATH	(R. J. WYATT.) . .	*R. Openshaw, Esq.*
	(A replica of the Statue, No. 42.)		
67	PRAYER . . .	(P. M'DOWELL, R.A.)	*G. W. Beaumont, Esq.*
68	DAVID . . .	(G. FONTANA.) . .	*The Sculptor.*
69	NAPOLEON . .	(UNKNOWN.)	*The Duke of Newcastle.*
70	BOADICEA . . .	(JOHN THOMAS.) .	*Sir S. Morton Peto.*
71	THE STARTLED NYMPH	(E. G. PAPWORTH.) .	*J. Neeld, Esq.*
72	A FALLING TITAN . .	(T. BANKS, R.A.) . .	*Royal Academy.*
73	THE NYMPH SALMACIS GAZING UPON THE SON OF MERCURY AND VENUS . .	(BARUZZI.) .	*Townley Parker, Esq.*
74	BROTHER AND SISTER .	(A. MUNRO.)	*Rt. Hon. W. E. Gladstone.*
75	VIRGINIUS	(P. M'DOWELL, R.A.) .	*G. W. Beaumont, Esq.*
76	APOLLO AND MORPESSA .	(FLAXMAN.) .	*Royal Academy.*
77	RAPE OF GANYMEDE . .	(FLAXMAN.) . .	*Royal Academy.*
78	FRANCESCA AND PAOLO .	(MOLTINI.) . .	*S. Mendel, Esq.*
79	INO AND BACCHUS . . .	(R. J. WYATT.) .	*Marquis of Abercorn.*
80	THE SUMMER REVERIE .	(P. M'DOWELL, R.A.) .	*S. Ashton, Esq.*
81	THE STUDENT	(Ditto.)	*Ditto.*

82	THE MINSTREL'S CURSE	(CARL MÜLLER.)	*J. Myers, Esq.*
83	PARIS	(SCHOOL OF CANOVA)	*S. Mendel, Esq.*
84	THE DYING MAGDALEN	(CANOVA.)	*Lord Ward.*
85	SUNSHINE	(J. DURHAM.)	*The Sculptor.*
86	KITTENS AT PLAY	(THE HON. MRS. DAMER.)	*Col. the Rt. Hon. Dawson Damer.*
87	"SEE-SAW"	(W. F. WOODINGTON.)	*The Sculptor.*
88	SINGING ANGELS	(THORWALDSEN)	*Francis Edwards, Esq.*
89	BOY AND DOLPHIN	(RAFFAELLE.)	*Sir H. K. Bruce, Bart.*
90	RAPE OF GANYMEDE	(ROUBILLIAC.)	*G. Rigby, Esq.*
91	PROMETHEUS	(SCHOOL OF BERNINI.)	*G. Rigby, Esq.*
92	DEAD CHRIST	(Ditto)	*Stitt Wilson, Esq.*
93	SLEEPING CUPID	(Ditto)	*S. Barton, Esq.*
94	THE GREEK SLAVE	(HIRAM POWERS.)	*Lord Ward.*
95	VENUS, WITH THE BOW OF CUPID	(R. DAVIS.)	*The Sculptor.*
96	THE WOUNDED AMAZON	(J. GIBSON, R.A.)	*R. B. Preston, Esq.*
97*a*	THE LOVE-STEALING MAIDEN	(BYSTRÖM.)	*H. Christy, Esq.*

BRONZE.

97	MERCURY	(Copy, after JOHN OF BOLOGNA.)	*John Hick, Esq.*
98	HERCULES TEARING OFF THE POISONED MANTLE	(17th Century)	*G. Peel, Esq.*
98*a*	THE PRAYING BOY	(FISCHER, After the Antique)	*Richard Fort, Esq.*
99	THE YOUNG NATURALIST	(ELKINGTON & Co., After H. WEEKES, A.R.A.).	*Messrs. Elkington & Co.*
100	HENRY OF NAVARRE—AFTERWARDS HENRY IV. OF FRANCE	(BOSIO.)	*Lord Hastings.*
101	PRINCE ALFRED	(MRS. THORNYCROFT.)	*Her Majesty the Queen.*
102	PRINCESS ALICE	(Ditto)	*Ditto.*
103	THE DEATH OF TEUDRIC	(ELKINGTON & Co., After EVAN THOMAS.)	*Messrs. Elkington & Co.*
104	LA GENIE DE LA CHASSE	(J. DEBAY.)	*H. W. Eaton, Esq.*
105	THE HUNTSMAN AND STAG	(HOLME CARDWELL.)	*R. Openshaw, Esq.*
106	SATAN	(J. A. HATFIELD, After H. H. ARMSTEAD.)	*The Art Union of London.*

BUSTS.

BRONZE.

108	HENRY VII.	(TORREGIANO—ascribed to.)	*H. Catt, Esq.*
109	CHARLES I.	(UNKNOWN.)	*S. Addington, Esq.*
110	CROMWELL	(TORREGIANO—ascribed to.)	*S. Addington, Esq.*
	HENRY VII. (Terra-cotta, from the Strawberry Hill Collection.)		*Lord Elcho.*
111	OLIVER CROMWELL	(EDWARD PIERCE.)	*Rt. Hon. H. Labouchere.*
	This is the Bust which Walpole mentions as "sold at an auction in 1714."		

MARBLE.

112	LAWRENCE STERNE	(NOLLEKENS)	*Rt. Hon. H. Labouchere.*
113	HEAD OF A YOUNG GIRL	(THORWALDSEN—ascribed to.)	*R. Napier, Esq.*
114	MILTON	(SCHEEMAKERS.)	*Lord Lyttelton.*
115	SPENSER	(Ditto.)	*Ditto.*
116	SHAKESPEARE	(Ditto.)	*Ditto.*

MARBLE.

117	DRYDEN	(SCHEEMAKERS.)	*Lord Lyttelton.*
	These four busts were presented to the poet Pope by Frederick Prince of Wales, and bequeathed by Pope to the first Lord Lyttelton.		
118	WELLINGTON	(M. NOBLE.)	*W. Harding, Esq.*
119	SWIFT	(SCHEEMAKERS.)	*Right Hon. H. Labouchere.*
120	MILTON	(Ditto.)	*Ditto.*
121	ISIS	(CANOVA.)	*Francis Edwards, Esq.*
122	ANTINOUS	(After the Antique).	*S. Mendel, Esq.*
123	WIELAND	(SCHADOW.)	*H. C. Robinson, Esq.*
124	HENRY HALLAM	(BARON MAROCHETTI.)	*The Sculptor.*
125	ADAM SMITH	(Ditto.)	*Ditto.*
126	A. H. LAYARD	(P. PARK)	*J. G. Frith, Esq.*
127	EARL OF DERBY	(C. MOORE)	*The Sculptor.*
128	MR. PITT	(NOLLEKENS.)	*Earl Howe.*
129	SIR ROBERT PEEL	(M. NOBLE.)	*The Sculptor.*
130	SIR ROBERT PEEL	(J. GIBSON, R.A.)	*H. Cardwell, Esq.*
131	DUKE OF WELLINGTON	(M. NOBLE.)	*The Sculptor.*
132	PROFESSOR OWEN	(E. H. BAILY, R.A.)	*Professor Owen.*
133	PROFESSOR FARADAY	(M. NOBLE.)	*Professor Faraday.*
134	HENRY CLINE	(SIR F. CHANTREY)	*Royal College of Surgeons.*
135	JOHN HUNTER	(Ditto.)	*Ditto.*
136	JAMES WATT	(J. HEFFERNAN, After CHANTREY.)	*The Royal Society.*
137	JOHN RENNIE	(SIR F. CHANTREY.)	*G. Rennie, Esq.*
138	JAMES RENDEL	(E. W. WYON.)	*J. Scott Russell, Esq.*
139	G. P. BIDDER	(Ditto.)	*G. P. Bidder, Esq.*
140	ROBERT STEPHENSON	(Ditto.)	*Ditto.*
141	HER MAJESTY THE QUEEN	(J. DURHAM.)	*W. H. Smith, Esq.*
142	HER MAJESTY THE QUEEN	(M. NOBLE.)	*The Sculptor.*
143	DR. SIMPSON of Edinburgh.	(W. BRODIE, R.S.A.)	*J. Pender, Esq.*
144	DOUGLAS JERROLD	(E. H. BAILY, R.A.)	*Douglas Jerrold, Esq.*
145	ALFRED TENNYSON	(WOOLNER.)	*The Sculptor.*
146	THOMAS MOORE	(C. MOORE.)	*The Sculptor.*
147	WILLIAM WORDSWORTH	(SIR F. CHANTREY.)	*Sir G. Beaumont.*
148	FRANÇOIS LE MOINE	(Terra-Cotta.) (UNKNOWN.)	*R. Napier, Esq.*
149	BENJAMIN WEST, P.R.A.	(SIR F. CHANTREY.)	*Royal Academy.*
150	HENRY BONE, R.A.	(the Enameller.) (Ditto.)	*Ditto.*
151	LA PENSEROSA	(MRS. THORNYCROFT.)	*T. Thornycroft, Esq.*
152	W. ETTY, R.A.	(M. NOBLE.)	*The Sculptor.*
153	HEAD OF EVE AT THE FOUNTAIN	(E. H. BAILY, R.A.)	*Duke of Newcastle.*
154	L'ALLEGRA	(J. DURHAM.)	*The Sculptor.*
155	LA PENSEROSA	(Ditto.)	*Ditto.*
156	JENNY LIND		*Ditto.*
157	R. FREWIN, M.D.	(ROUBILIAC.)	*Christ Ch. Coll. Cambridge.*
158	A VENETIAN NOBLE.	(Attributed to Sansovino.)	*Soulages Collection.*
159	CARDINAL GRIMANI.	(ALLESSANDRO VITTORIA.)	*R. & E. Cheney, Esqs.*
160	SHAKESPEAR.	(From the Monument at Stratford.)	*Fullwood Thompson, & Co.*

MUSEUM OF ORNAMENTAL ART.

As labels giving a brief description of the several works of Art contained in the Museum are affixed to most of the articles, the following short notices of the nature and history of the particular branches of Art exhibited in the glass cases, are intended to point out the more salient features of each class of work, so that some slight aid may be given to the visitor's appreciation of individual specimens, in studying which, admiration for the genius, patience, varied ability and fine workmanship shown in many of these reliques of past ages, can hardly fail to be excited amongst those who are at the present day engaged in similar pursuits, and who may here find endless suggestions for fresh ideas and important adaptations fitted to the requirements and usages of the time in which we live. A laborious and spiritless reproduction of any such works could have little value now, however excellent in mechanical execution; it is not as models to be copied, but as a store from which to study, that these works of Art are placed before the public, that the artist, seeing what has been done of old, may with the aid of such helps strike out a new path leading to a point, it is to be hoped, beyond anything that has yet been accomplished; and achieve a success which will give to the second half of the 19th century a renown for that knowledge and good taste in Art, which can lend to the commonest material a charm and value only to be derived from the artistic treatment bestowed on it by the human mind and hand.

J. B. WARING.

20th May, 1857.

CENTRAL HALL.

CASE A—South Side.

GLASS.

It is desirable to avoid any detailed retrospective view of the history of the various Arts represented in the Museum; and however tempting the subject may be, little more can be done than to make a few notes on glass-making during the 15th, 16th, and 17th centuries, explanatory of its most remarkable features.

Foremost in this manufacture stands Venice, which at the beginning of the 13th century obtained workmen from Constantinople, and founded workshops that were in full activity till the year 1291, when they were all transferred to the neighbouring island of Murano. During the 14th century the principal manufacture consisted of beads, imitation jewels, &c., which found a ready market in Asia and Africa. In the 15th century a new direction was given to the manufacture, arising from the capture of Constantinople by the Turks, and the revival of ancient Art in Italy; the former throwing the glass trade almost entirely into the hands of the Venetians, whilst the latter furnished the artist with fresh and valuable sources of design. It was not, however, until early in the 16th century, that the very beautiful process of which so many and such exquisite varieties are to be seen in the present Collection was discovered; a discovery which at first was religiously kept secret by the manufacturers themselves, and against the divulgence of which the Venetian government passed most stringent orders and threatened the severest penalties, whilst on the other hand the glass-makers who remained faithful

and silent, content with Murano, were made citizens of Venice on that account alone, the highest official positions being open to them; indeed, such singular honour was paid to them, that masters of the Art were looked on as little inferior in dignity to the greatest nobles, and peculiar privileges were extended to them.

During the whole of the 16th and 17th centuries Venice was the principal glass manufactory of all Europe, at which every conceivable variety for use and ornament was produced.

Early in the 18th century the Bohemian manufactures became noted, and the cut-glass of that country caught Fashion's ever variable fancy; from that period the art gradually declined at Murano, and the privileges of the glass-makers were annulled; then came the decay of the republic of Venice, and its destruction by the French at the close of the 18th century. Since which time, although the manufacture of glass is still carried on at Murano, its glory has quite departed, and its principal trade is again reduced to beads and ornaments.

More even than for the exquisite beauty and delicacy of its contours and proportions, Venetian glass is celebrated for its ornamental patterns in *latticinio* or milk-white threadwork, enamel, &c. The principal and most characteristic varieties of the manufacture were :—

1st. Subjects in white or stained glass ornamented with enamel colours and gilding.

2nd. Glass ornamented with *latticinio* or small *milk-white* threads, which, either milk-white or otherwise coloured, are enclosed in the glass; these are spirally twisted into a charming variety of patterns.

3rd. Pieces in which *two* sheets of this class are conjoined so as to form a network of "latticinio" or other coloured threads, between each mesh of which a little air-bubble is formed; the extreme delicacy, exactness, and minuteness of these pieces have, as yet, defied all efforts at successful imitation. This kind was known as "vitro di trina," *lace-work glass.*

4th. Mosaic glass, in which slices of coloured threads or reeds were placed within two layers of white glass, and fused into masses ready for forming vases, &c. This kind has been very successfully revived in the present century; it was termed "Millefiore" or "Vitro fiorito," *flowered glass.*

5th. Glass in which very small particles of gold are arranged in patterns and fused, or in which metallic filings were dropped in the process of fusion, so as to form patches or blots of gold, &c., termed "Aventurine."

6th. Dark mottled glass of many colours fused and blended, which when held to the light shows a deep ruby colour. To this species the German word "Schmeltze" has been applied.

Other varieties are, "Schmelz Aventurine," a combination of the last with the gold specks of the Aventurine; Frosted, or crackle glass, and frosted glass with masks, flowers, &c., blown in relief on it from within.

These are some of the principal processes found in old Venetian glass, which besides the elegance of its forms already noticed, is remarkable for some most grotesque and curious designs in the shape of animals, fishes, nondescripts, &c., which are stated to have been chiefly in use for chemical purposes. Some of the above processes have been imitated in other countries; but Venetian glass far surpasses them all in the beauty and variety of its outlines, and the lightness of its material, which was of so delicate a nature that it was believed, if poison were poured into certain of the finest specimens, the glass would break to pieces, "though, writes Sir Thomas Browne, it be said that poison will break a Venice glass, yet have we not met any of that nature!" Examples of every class will be easily distinguished by an inspection of the contents of the Case, to which most liberal contributions have been made by the Duke of Buccleuch, Felix Slade, Esq., R. Napier, Esq., Miss Auldjo, the Earl of Cadogan, G. Nicholson, Esq., and other collectors. See Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Germany during the 16th and 17th centuries manufactured a great number of large glass goblets ornamented with armorial bearings, figure subjects, foliage, and inscriptions in enamel colours, which afford much interest and some information on contemporary events

to those who can translate the writing which commemorates the purpose for which they were often especially made. Very fine examples of this class are contributed by the Duke of Buccleuch, Mr. Napier, of Shandon, and Lord de Tabley. See Nos. 11, 12, 13, 14, 15.

Engraving on glass, though commenced with the diamond point by the Venetians in the 16th century, was carried to greater perfection by machinery, in Germany, France, and Holland, from the 17th century to the present day. Many very beautiful examples of this description are to be seen in the present Collection. Etching on glass was also practised; the power of etching by means of a powerful acid was discovered by Schwanhard of Nuremberg, in the 17th century; his secret however died with him. For a very delicate example of etching on glass, see No. 16, contributed by the Honourable A. D. Willoughby.

The first manufacture of glass established in England appears to have been in the year 1557, at the Savoy house in the Strand; in 1635 a patent was granted to Sir Robert Mansell for glass-making; but it could not have been on any large or important scale, as the same patent empowered him to import Venetian glasses. In 1670 the second Duke of Buckingham induced some Venetian workmen to settle in London; but ornamental glass-making never prospered, and it was not until the present century that the higher branches of decorative workmanship have been successfully practised, and their application extended to a great and increasing variety of subjects. For good examples of modern work, see Nos. 17, 18, 19, 20, and 21, contributed by Apsley Pellatt, Esq., and G. Nicholson, Esq.

One of the most interesting pieces in the Collection perhaps is an Arabian glass-lamp contributed by J. W. Wyld, Esq., as it is the oldest example in the Collection of the Mediæval period, (No. 22). It is to be remarked that in the arts of glass-making, pottery, and metal work, as seen, even by the examples collected in this Museum, the East preceded and excelled the West in works of industrial Art.

WALL CASE A.

Contains a great variety of objects for personal and domestic use, amongst which are interesting examples of bridal knives, worn by ladies during the sixteenth century (No. 1).

> "Fortune doth give this bridal knife,
> To cut the thread of life if't be not free."

These are contributed by Mr. Mills, of Norwich.

Here also are to be seen combs richly carved and inscribed, mostly made, it is supposed, in the north of France or south of Holland. Excellent specimens are contributed by the Rev. Walter Sneyd, W. Tite, M.P., and the Trustees of the Ashmolean Museum (No. 2). The Rev. Mr. Staniforth, and Messrs Ollivant and Potsford, send some excellent baptismal spoons (No. 3), a custom once in fashion, from whence the well-known expression of being born with a gold or silver spoon in his mouth. A Horn-book, in its old setting, contributed by Admiral Shifnall (No. 4). A common shoe (No. 5), rendered interesting by incised ornament, and the date in choice Latin, Anno Domini, 1595. The richly-carved wood-sheaths for knives, &c., bear witness to their origin in High Dutch inscriptions (No. 6). Next come watches and chatelaines, such as were worn by the beaux and belles of the seventeenth and eighteenth centuries. Jewellery of the Renaissance and succeeding epochs, obtained mainly through the exertions of Messrs. Hunt & Roskell, and the kindness of Earl Cardigan, Miss Auldjo, Lord de Tabley, and other fortunate possessors.

The next section, consisting of snuff-boxes, &c., is rich in pique and enamel-work. Beyond that are some fine examples of Papal signet-rings, contributed by R. Cheney, Esq., and some curious mediæval rings sent by the Rev. J. Blois Turner. Mr. Waterton's fine collection will not come until later, as it is now at Rome. The Stuart relics, contributed by the Duke of Richmond, deserve notice: and, amongst other beautiful works of art, the triptych contributed by Lord Alfred Howard, carved in wood; a marvellously minute work of the fifteenth century; probably German.

CASE B—SOUTH SIDE.

ENAMELS.

Of all the arts that lent such a charm to the works of past ages, not one perhaps has fallen into such disuse as the art of enamelling; and this arose, no doubt, in a great measure from its purely decorative character. Amongst the ancients it was extensively practised, and has, probably from time immemorial, been a favourite method of decoration throughout the East. The contents of the glass case, however, are principally confined to illustrations of the history of the enameller's art in Europe.

From the 4th until the 11th century, and even up to a later period, Byzantium was the great metropolis of Eastern Europe; the city most distinguished for its love of Art; the Court at which prevailed the greatest splendour, the most magnificent ceremonies.

Amongst the arts, more than any essentially Byzantine, was that of mosaic pictures, with which the interior of the churches were profusely decorated; these were composed of cubes of vitrified substances embedded in a fine cement, so that between every single piece serving to form part of a robe or hand, for example, might be seen a thin line of separation. This idea seems to have been carried out to some extent in the art of enamelling as practised during the Byzantine period, only in place of cement each piece of enamel was separated from the other by a very fine partition of gold, and by this means a picture necessarily of small dimensions (from the material on which the enamel was applied, being usually gold) was produced, very much on the same principle as those colossal works in mosaic which adorned the walls of the great metropolitan cathedral.

But although there may be some resemblance as to principle between the mosaic and enamel work of Byzantium, it is not to be inferred that the latter was founded on the former, as the same system is said to have been practised in Oriental countries from a very early period.

The first inspection of the Case containing enamels, affords at once a classification of two very distinct styles, both however executed mainly at Limoges in the south of France; the one has been very generally termed Byzantine, the other is Renaissance. A closer inspection will present examples of the pure Byzantine style, and other varieties of minor importance. They may all be classified under the following heads :—

1st. The Byzantine school, in which mechanical excellence supersedes every other artistic merit: several magnificent examples of the patience and delicate workmanship of this school are to be found throughout Europe, but are held in such veneration that they are seldom to be seen out of the treasuries of Continental churches or national museums; a few examples however may be observed in the present collection, amongst which the pectoral cross of A. J. B. Beresford Hope, Esq., though much injured, is one of the most interesting. It is probably of the 10th century. (See No. 1.)

The method pursued by the Byzantine artists has been termed *cloissonée*, or inclosed; it consisted in forming the whole of the required design generally on gold, in a species of case, and separating the several colours composing it, by very delicate filagree gold bands to prevent them running into each other and so becoming confused. The celebrated Alfred jewel, in the Ashmolean Museum at Oxford, is also an example of this class, though probably executed by an English artist after the Byzantine manner, probably of the 9th century. The Byzantine enamel work was in vogue from an indefinitely early period; the examples of it now existing range from about the 6th to the close of the 12th century, and the great centre of its manufacture would appear to have been Byzantium, although much was doubtless executed by Byzantine artists employed on valuable works in other countries.

2nd. The Early Limoges school, characterised by a much broader style of Art than the preceding, and indeed differing in many important respects from it both in design and in method of execution, although bearing evident traces of its *influence*, has, even up to the present day, been termed Byzantine. A manufacture of enamelled works at Limoges was probably in activity from a very early period; and its excellence was no doubt increased by the settlement there of Venetian or Greek artists at the close of the 10th and beginning of the 11th century. No authentic examples however of Limoges

work are known before the second half of the 11th century. The greater number of examples now preserved, which are very numerous, were executed during the 12th and 13th centuries. Crucifixes, pastoral staffs, reliquaries, &c., all the numerous ornamental accessories of the Roman Church were eagerly sought for in this comparatively cheap, effective, and durable manufacture, not in France only, but throughout Europe.

The method of execution has been termed *champlevé, the ground or field cut out;* the material was generally copper, on which the ornamental design or figures to be filled in with colour, were cut away to some depth, leaving wherever two colours met, a thin partition of the copper itself to prevent their running into each other; and after the enamel colour was fixed by fusion and polished, the outline of the figures and the lines for separation of colour were gilded and again fixed by fire.

As regards the style of Art, although founded on a Byzantine type, it neither in ornament or figures bears any striking resemblance to it, but rather to that particular school of ornament which flourished simultaneously with it in the West of Europe, and which took its most marked features very probably from the Gallo-Roman school.

A great difference as regards manipulation is to be observed in this class of work; some are very roughly designed, whilst others are admirably executed; it is not unlikely that the best were reserved for France and the most important ecclesiastical bodies of other countries, whilst the commoner examples were sent to the places and persons of minor importance at home and abroad. Manufactories of much the same style as the above appear also to have been established in the Rhenish provinces at the same period, or during the 13th century, only to be distinguished from them by certain peculiarities of style and colour; examples of this class may perhaps be cited in the Rev. W. Sneyd's contribution. See Nos. 2 and 3.

Of the early Limoges enamel the finest examples are to be seen in the reliquaries, crucifixes, book-covers, &c., contributed by Lord Hastings, A. J. B. Beresford Hope, Esq., The Society of Antiquaries, London, Oscott College, and Col. Meyrick. See Nos. 4, 5, 6, 7, 8, 9, 10.

3rd. Translucent enamel on bas-relief, which had its origin and was brought to its greatest perfection in Italy, consists of transparent enamel of almost every variety of colour, laid in thin coatings over the design which is incised on the metal, generally silver; the figure or figures being slightly raised (in low relief), and marked with the graver, so as to allow the *drawing of the contours* to be seen through the enamel, instead of being formed by the coarse lines of the copper, as in the Limoges method. This style, which far surpasses any which we have yet noticed for artistic merit, would appear to have originated in Central Italy, and to have been greatly improved, if not originated, by Giovanni Pisano (John of Pisa) at the close of the 13th century, and to have continued in vogue up to the close of the 15th, and even later in Italy, which country boasts amongst those who practised it in connection with goldsmith's work some of the most remarkable names in the history of art. Of this class of enamels few important examples are to be found in England, very fair specimens may however be seen in William of Wykeham's crozier, the cup of King's Lynn, and the Marquis of Ailesbury's horn. Nos. 11 and 12.

4th. Surface-painted enamels, which received their first development and were carried to their highest perfection at Limoges. In this method the metal plate was covered with a good coating of dark enamel for shadows, on which the subjects were painted in white, sometimes set off with gold hatchings, sometimes completely coloured; indeed the nature of this surface-painting on an enamel ground admitted of a very great variety of processes and styles, which are all more or less artistic, and some of the finest kind bear signal evidence of the influence exercised on the Limoges manufacture by the Italian artists resident at the Court of Francis I. The favourite subjects for the enameller were plates, salvers, tazzas, ewers, and almost every kind of work for domestic use, besides ecclesiastical utensils. The subjects were taken from the well-known paintings and engravings of the period, which formed a kind of text-book for the enameller, whilst many were no doubt original designs. This style extends from about the beginning of the 16th up to the first half of the 17th century. Some of the finest specimens are to be seen in the contributions of Sir Anthony Rothschild, H. Magniac, Esq., Lord Hastings, Danby Seymour, Esq., the Earl of Warwick, Samuel Addington, Esq., G. Field, Esq. See Nos.

14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, which serve to illustrate the various styles of this art during the Renaissance period at Limoges.

The following were the principal artists chronologically arranged :—Mouvearni and Jehan P. E. Nicaulat (Penicault?), alleged to have worked at the close of the 15th century. Leonard Limousin, Pierre Raymond, or Rexmon, Jean Penicaud, father, and J. Penicaud, his son, P. and N. Penicaud, Pierre and Jean Courteys, or Courtois, Jean Court (surnamed Vigier), M. D. Pape, Martial Courteys, Suzanne Court, M. Raymond, Rechambaut, Colin, Mouret, and others of less note; all of the above worked between the years 1532 and 1600. During the 17th century we have Jean Limousin (supposed to be the son of Leonard), H. Poncet, the Nouailhers, and the Laudins, who worked also early in the 18th century, from which period the art rapidly declined until it was displaced by the process of Jean Toutin, which was in full vogue by the year 1650, and consisted in preparing a gold plate with a white ground, on which to paint in enamel colours as on ivory. The subjects were chiefly portraits and ornaments in miniature, very finely executed. Amongst the most celebrated artists of this period were Gribelin, Prieur, Petitot, and Bordier ; they were followed by several other good miniaturists ; but the art of enamelling confined to such small subjects, was forgotten during the troubles of the French revolution, and died out.

The art of pictorial enamelling has been revived of late years, and very excellent specimens of it are now universally to be met with ; which, though somewhat laboured and affected in style, give promise of an advance towards a new development of the manufacture. As an example of this process applied on a new principle see No. 26, the work of Messrs. Jennens & Bettridge, contributed by Mr. Apsley Pellatt, and Messrs. Binns, of Worcester, in Wall Case C.

WALL CASE C.

The first section of this case consists of Limoges enamels of the earliest period ; amongst which are very interesting pieces, a book-cover (No. 1), contributed by Mr. Felix Slade, German (?) enamel, in setting of the 14th or 15th century. A polyptych of the Græco-Russian school (No. 2), sent by Mr. Beresford Hope, M.P., and a very interesting plaque of the 14th or 15th century, the meeting of Mary and Elizabeth (No. 3), surrounded by a portrait of a Doge and the Lion of St. Mark, with the following inscription beneath : "Magister Bertudius aurifex venetus me fecit." In the next section is a splendid example of Venetian enamel of the 15th or 16th century (No. 4), contributed by Mr. Rhode Hawkins, and three of somewhat rougher style and injured, of the same period, belonging to Lord de Tabley (No. 5). The interesting enamelled fire-dogs (No. 6), supposed to be of English manufacture, sent by the Rev. E. Duke, and the fine tazza contributed by Lord Hastings (No. 7), signed Jean Court dit Vigier, the back and stem of which are remarkably fine, merit notice. Further on are pictures in enamel illustrative of the Life of Christ, after Albert Durer, two of which are dated 1541, 1545, belonging to Lord Delamere, and one of the last examples of the 18th century work, by Jean Nouailher, of Limoges, dated 1751, sufficient to show the wretched state into which art had fallen.

CASE C—South Side.

PORCELAIN.

Although porcelain was manufactured in the East, and especially in China, probably before the commencement of the Christian era, the means of making it were unknown in Europe up to the last century. Before the passage to India round the Cape of Good Hope was discovered by the Portuguese in 1497, Oriental porcelain had found its way into Europe, and after that period came into increased demand. In the 17th century it was imported in large quantities, and was highly prized ; but it was not until the year 1700 that the secret of its real composition was discovered in Europe, and shortly afterwards perfected, by Johan Böttcher of Schlaiz in Saxony, assisted by

schirnhaus, an excellent analytical chemist. With them originated the celebrated manufactory of Meissen, near Dresden, from which city the earliest European porcelain took its name. Perhaps the greatest misfortune which ever befell Böttcher was his discovery of its composition; for so exaggerated were the ideas entertained of its importance, that he was kept a close prisoner (as were all connected in any way with its manufacture, in order that the secret might not be revealed) until the day of his death, the year 1719. But the strictest vigilance of a tyrannical prince could not prevent its divulgence. In 1720 Stolzen, a foreman at Meissen, managed to escape, and established a manufactory at Vienna under the protection of the emperor. In 1740 Ringler, a workman of the Vienna establishment, settled at Höchst near Mayence, from whence the secret spread to Frankenthal, Nymphenburg, Berlin, &c.; and shortly after the middle of the century, either by these means or from individual discovery, porcelain was made throughout Europe.

The celebrated Sèvres porcelain had its origin in an artificial imitation of Oriental ware established at St. Cloud in 1695. In 1735 the manufacture was transferred to Chantilly. In 1745 the secret of making this artificial porcelain was purchased by a brother of the minister De Fulvy, who formed a company for its advancement, and a manufactory was set up at Vincennes; and in 1756, the process having been much improved and the works extended, it was transferred to a factory built expressly for it at Sèvres, which was bought, and with it the sole proprietorship, by Louis XV. in 1760. From that time up to the present day Sèvres retained its reputation. Government, even during the troublous times of the Republic, endowed it; and artists of very superior ability educated in its schools, were employed to design and decorate its productions.

The earlier examples of most European china were little better than a modification of glass; and at Sèvres this artificial or soft porcelain was the only one manufactured up to the year 1769, about which period hard or true porcelain became generally known.

The soft porcelain was composed of several materials, amongst which clay was merely an adjunct, and the composition was termed soft on account of its comparative fusibility and easiness of being cut by any sharp instrument. The hard porcelain was so termed on account of its capability of resisting great heat, and the hardness of its glaze, which cannot be easily scratched. Its basis consists of two natural clays, which, properly mixed, form with little aid from further chemical combination true porcelain.

Most of the examples of European porcelain during the 18th century, when not imitations of Oriental models, are characterised by the very bad and affected style of Art which then prevailed, and are chiefly valuable for their mechanical and manipulative excellence, the little enamel paintings which abound on them being frequently of a most delicate and charming style of colouring. The following contributions furnish excellent specimens of some of the most remarkable manufactures of European china :—

Amongst the finest examples of Dresden may be noticed those contributed by Her Majesty the Queen, S. Addington, Esq., R. Napier, Esq., and The Honourable Ashley Ponsonby. See No. 1.

Sèvres.—Her Majesty, the Duke of Buccleuch, Lord Feversham, the Marquis of Bath, Lord Hastings, Charles Mills, Esq., S. Addington, Esq., R. Napier, Esq., and Messrs. Minton. See No. 2.

Berlin.—R. Napier, Esq., S. Addington, Esq. No. 3.

Copenhagen.—The Rev. J. Staniforth. No. 4.

Buen Retiro (Spain).—The Rev. J. Staniforth, Messrs. Durlacher. No. 5.

Doccia (Italy).—H. G. Bohn, Esq., W. R. Drake, Esq. No. 6.

Capo di Monte (Italy).—The Honourable General Lygon, R. Napier, Esq., W. R. Drake, Esq., J. Addington, Esq., and C. K. Mainwaring, Esq. See No. 7.

In England, the earliest manufactories were those of Bow, Chelsea, Derby, and Worcester, which were in activity during the greater part of the last century. All of these were formed more or less on Continental models, and exhibited the influence of the bizarre style of Art then prevalent, influenced by national and local peculiarities. A comparison with their productions and the Continental examples will best explain in what that difference consists. Other manufactures, of a more original character as regards design, were those of Nantgarrow and Swansea in Wales, Lowestoft, Plymouth, &c.

Amongst the most remarkable examples of English porcelain are some pieces of old Chelsea ware, contributed by the Earl of Cadogan, J. Addington, Esq., the Earl of Chesterfield, Sir P. de Grey Egerton, and a very fine vase belonging to the Foundling Hospital, London. See No. 8.
Worcester.—Sir Grey de Malpas Egerton, Honourable A. D. Willoughby, R. Napier, Esq., H. Catt, Esq. See No. 9.
Derby.—Sir P. de Grey Egerton, Rev. E. Trollope. No. 10.
Bow.—C. K. Mainwaring, Esq. No. 11.
Swansea.—A. Walter Arnold, Esq. No. 12.
Lowestoft.—H. Catt, Esq. See No. 13.

WALL CASE C.

Contains some good imitations of the Limoges style of Renaissance enamel, applied to porcelain, and a fine series of Wedgwood's works, contributed by Messrs. Pellat, Addington, Davis, and Smith; amongst them the copy of the Portland Vase (No. 1), is a very good specimen of the few which were made.

CASE D—South Side.

ORIENTAL CHINA.

It has been considered instructive to have a collection illustrative of Eastern porcelain and pottery in juxtaposition with similar works of European manufacture. The high antiquity of porcelain in China has already been alluded to; from diligent researches made on the subject by M. Stanislaus Julien, we find that porcelain was known in China nearly two hundred years B.C., and was generally manufactured during the 6th and 7th centuries; but was not brought to perfection until some centuries later, and was scarcely known in Europe until the latter part of the 16th century, after which period it was imported by the Dutch, although it was not until the middle of the 17th and beginning of the 18th century that its use became a fashionable mania. About the year 1717 the celebrated collection in the Japan palace at Dresden was formed, and great prices were given for it in all European countries; and of that celebrated virtuoso, Horace Walpole, it was said—

"China's the passion of his soul;
A cup, a plate, a dish, a bowl,
Can kindle wishes in his breast,
Inflame with joy, or break his rest."

Information as to the dates of the several species of manufacture is very defective, and has been in a great measure obtained from the Chinese themselves, in whom deceit is supposed to be a national virtue. The pure white porcelain of Fokien, which when held to the light shows designs of flowers, fishes, &c., through it, is esteemed the oldest. The blue pattern, on a white enamel ground, of Nankin, comes next in date. The sea-green or celadon coloured ware, crackled—i.e. with a glaze which by some means appears cracked in prismatic forms, is stated to be manufactured at King-te-tching, where at the present day the finest ware is still made. Several other modern manufactories are at work in China; the most celebrated of which is situated near Canton, from whence the ordinary large jars are exported to England.

Amongst the most valued colours applied to Chinese ware may be named the imperial yellow, so called from its being used by the emperor or his guests alone, and the ruby, which is sometimes seen on the outer side of saucers and plates. The brown ware with white medallions on it is in common use in China. The greater number of China plates, jars, &c., now imported, poorly designed and coloured on a white ground, are of very little artistic value. This is not the case with the better class of old china,

hich is characterised by very graceful contours, a fine tone of colouring, sometimes owerful, deep, and beautifully commingled, sometimes of a delicacy which has never been qualled by Europeans; and throughout all epochs there may be remarked a quaint rotesqueness in the design of minor subjects, a variety and ingenuity of adaptation hich, if somewhat strange to us, evinces a peculiar power in which we are comaratively deficient. Many of the fine outlines of the bottles, vases, &c., are destroyed, wing to the bad taste of the metal mountings in which they have unfortunately been set.

Some very choice specimens of China porcelain are to be seen in the contributions f Her Majesty, J. O. Fischer, Esq., S. Addington, Esq., O. Coope, Esq., Lord fastings, and Messrs. Hewitt; see Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, nd 16.

Japanese porcelain bears much the same impress as that of China, but is of a better escription in material, design, and colour. Good specimens are by no means common. ome small examples may be seen of very delicate egg-shell paste, prettily ornamented, ontributed by D. Davidson, Esq. Amongst other specimens may be noticed the openorked cups, &c., the open work being filled up with a glaze so as to look transparent on n opaque ground; the lacquer bottles ornamented with inlay mother-of-pearl, &c.; and he red unglazed pottery, of which numerous examples may be noticed in the section of he Case labelled "Japanese."

The only other examples of Oriental Art which require notice, are a very beautiful ase, mother-of-pearl inlay, with designs in precious stones, contributed by Ayshford andford, Esq.; some pieces of a very finely designed and coloured Persian ware, ontributed by S. Addington, Esq., and Messrs. Minton, and two remarkable Siculoloorish vases contributed by Mr. E. Falkener, Esq., of London, probably of a very early eriod.

CASE E—SOUTH SIDE.

MAJOLICA WARE, &c.

The name Majolica has been applied to the Italian manufacture of coloured earthenware of the 15th and 16th century, from a received tradition that it took its origin either from a professed imitation of similar ware made in the island of Majorca, or by workmen from that island, employed in Italy; but the only class of Italian pottery to which such a derivation can justly be assigned, is that which consists of dark-brown designs on a white ground, sometimes picked out with a few blue touches, the whole being covered with a metallic reflex glaze, probably founded on Saracenic models made at Majorca. The great mass of other examples, including ornamental designs and figure-subjects, may be laid claim to by the Italians as the result of their own genius, to which the metallic reflex, whether gold, ruby, or mother-of-pearl, is a mere accessory, and one which as the power of the artist gained strength in design and execution was probably given up as an unworthy method of arresting attention, or from a feeling that it actually interfered with the true artistic worth of the subject. Perhaps at no period in the history of this art has so great a variety of style, so much real genius, and such a perception of what constitutes real artistic value, been exhibited within so short a space of time; and the study of this manufacture, from the great number of subjects represented by it, domestic, historical, mythological, and sacred, serves as a most interesting and valuable commentary on Italian life in the 16th century.

The earliest examples of Majolica—termed "Hispano-Moorish" from the supposition that they were originally executed by Moorish artists in Spain—consist, as before observed, of dark-brown ornamental patterns on a white ground, the whole covered with a glaze which adds a great charm to the design, according as the light falls on the pattern, by giving to it various metallic lustres, from the richest deep brown to the most delicate amber. This class of earthenware, if properly illustrated, might form a series extending down to the last century, the latest being the smaller examples nearly covered with leaf and bird patterns covered with copper reflex glaze. The earliest remarkable for the

delicacy of the design and glaze, belong to the second half of the 15th century. Good examples of several classes of this ware are to be found in the contributions of Lord Hastings, in case Q. in the north aisle, and S. Addington, Esq. in case E. No. 1. The earliest figure-subjects are to be seen on the large dishes, with broadly ornamented borders and a central portrait on a white ground; few colours are used, chiefly blue and yellow, and they are covered with a metallic glaze. The best of these were made at Pesaro in Central Italy, from about 1480 to early in the 16th century. See Nos. 2 and 3. Good examples may be seen in the contributions of Lord Hastings, and J. Mayer, Esq.

Love pieces ("amatorii") of a somewhat later period are also very common, with the portrait of the ladies to whom they were to be presented on them, and inscriptions such as "Pulisena bella" (The beautiful Polixena), or "Cecilia di Georgio" (George's Cecilia), "Daniella diva" (The divine Daniela), &c. See Nos. 4 and 5.

From the first quarter of the 16th century onwards, rapid strides were made in manipulation and design, and under the patronage of the princely families of Montefeltro and Della Rovere, the duchy of Urbino and neighbouring states and cities produced a succession of remarkable works up to its close. These are distinguished by the excellence of their glaze, design, and colouring; and it is from the fact of many works of this period having been copied from Raffaelle's paintings or designs, that the name of Raffaelle ware has been given to them, it having been originally thought that Raffaelle himself painted them. The principal seats of manufacture at this period were Gubbio, Faenza, Pesaro, Castel Durante, Citta di Castello, Rimini, Forli, Bologna, Castel Deruta, Ferrara, &c. For examples of this class, see Nos. 6, 7, 8, 9, 10, 11, and 12.

During the 17th century the art declined; grotesques, "capriccii," and landscapes came into vogue; see Nos. 13, 14, 15, 16, and 17; the figure-subjects are carelessly drawn and coloured; the art, after its rapid deterioration in Central Italy, died away in the comparatively rough and common-place productions of Naples, Venice, Siena, Montelupo, and Savona.

The best artists employed in this manufacture as draughtsmen, designers, and painters, were Timoteo delle Vita, of Urbino, and Georgio Andreoli (Maestro Georgio), of Gubbio, at the close of the 15th and first part of the 16th century; for good specimens of this master, see Nos. 18, 19, and 20—the last-named being celebrated for the fine ruby metallic glaze which he applied to the manufacture; Vincenzo, his son (Maestro Cencio); Francesco Xanto (Rovigese), of Urbino, 1530—1540; Battista Franco, 1540—1561, a pupil of Michael Angelo; Orazio Fontana, 1540—1560; Raffaelle dal Colle, designer, a pupil of Raffaelle, circa 1563; Piccolpasso, of Castel Durante, circa 1550; Flaminio Fontana, Guido Selvaggio, Guido Durantino, and the Patanazzi, of the second half of the 16th and commencement of the 17th century.

The finest examples of earthenware manufacture, perhaps ever executed, are to be seen in the ewer and candlestick contributed by Sir A. Rothschild, No. 21. This style of ware, known as that of Henri II., or Diana of Poitiers, presents remarkable and unique features, both as to the method of its execution and its design. The material is a fine white pipe-clay, on which the ornamental pattern was incised, filled up with coloured pastes, and then thinly varnished over; the style is that of the Renaissance, very delicately designed and executed, combined with much that is of Oriental character in the interlaced patterns, which are probably founded on some of the damascened ornamental metal work so much in vogue at the period; the date of its manufacture appears to have ranged from about the year 1520 to 1550, or somewhat later; examples of it are exceedingly scarce; and appear to have proceeded from one artist alone,—not improbably one of the Italians who came over to the Court of Francis I; it has been suggested that they are the work of Girolamo della Robbia (nephew of the celebrated Luca, the sculptor and worker in terra cotta), who was in France about the above period.

The Palissy ware, of which there are a few examples in this Case, No. 22, and some of the finest description in the Soulages Collection on the north aisle, takes its name from its inventor, Bernard Palissy (b. 1510, d. 1589), whose romantic history, genius, untiring perseverance, and troubled life, have been favourite themes with writers on Art.

The most characteristic of his works are those he called "rustic pieces," which are ornamented with fish, lizards, shells, leaves, &c., coloured in relief, the models of which

he collected from the neighbourhood of Paris, where he was principally employed. Although the colouring of these works is somewhat peculiar, they evince an artist of the highest perceptive power and educated taste, both in composition and modelling.

Besides these he made vases, dishes, writing-stands, salt-cellars, and other objects for domestic use, founded in design on the Italian style of the day, combined with great originality of treatment and a love of natural models. Some of the borders of his plates in this style are exquisitely composed in open work of daisies and other common flowers; in this class of work are to be observed figures also in relief, very artistically modelled. Of his large figures (for which also he was celebrated) made as garden ornaments, fountains, &c., few now are known to exist. A small specimen of this kind may be seen in the Soulages Collection, No. 145, and one in this case, No. 22 A.

About the year 1565 a manufactory of Majolica was established at Nevers, under the superintendence of Italian artists, which produced some fine pieces characterised by a deep blue ground, on which are formed very well designed flowers, &c., in white; it declined unfortunately during the wars of the League in the 17th century, at the latter part of which period Rouen became famous for its enamelled pottery.

As regards the peculiar stoneware known as Delft, although manufactured at that city, it was made also in other Flemish towns and in the Rhenish provinces very largely for exportation; and was common both in France and England. Some of the earliest specimens of German ware may perhaps belong to the last part of the 15th century, but of Delft the greater number at present existing are of the 16th and 17th centuries; they are characterised by great picturesqueness and quaintness of design, and have always been favourite subjects with the Flemish painters, as accessories in their pictures. There are three distinct kinds: the drinking-cups of one colour, in German stoneware, ornamented with flowing foliage, figures, &c., good examples of which are contributed by Mr. Pfister, and Messrs. Minton—see No. 23; the stoneware of Holland, known as Delft, or Grès de Flandres, with stamped armorial devices, figures, &c., white on a blue or claret ground, covered with a greenish enamel glaze, of the second half of the 16th and of the 17th century, of which interesting specimens are to be seen amongst the contributions of R. Napier, Esq., Lord Hastings, O. Coope, Esq., Smith Barry, Esq., and the Honourable A. Willoughby—see No. 24; and the coloured German or Franconian ware of the 17th century, of which the Apostle jugs, contributed by H. G. Bohn, Esq., and R. Goff, Esq., are examples—see No. 25. Other varieties of German earthenware may be seen in the brown mottled jugs, with figures, &c., stamped on them, to be seen amongst the contributions of P. H. Howard, Esq., W. Stirling, Esq., M.P., Lord de Tabley. The mottled brown jugs manufactured in the Rhenish provinces, with a bearded mask below the spout, were commonly used in England, and were called "Greybeards," or "Bellarmines," from the flowing beard of Cardinal Bellarmine.

The earlier specimens of English ornamental stoneware were modelled after Flemish and German models in the 16th or 17th century; but the principal manufacture dates from the settlement of the brothers Elers from Nuremberg at Bradwell, near Burslem, in Staffordshire, in 1690, from which period to the present day the manufacture has been extended and continually at work in various parts of the country. Interesting examples of English pottery from Staffordshire, Norfolk, Liverpool, &c., are to be seen in the contributions of J. Mills, Esq., J. Mayer, Esq., C. Bradbury, Esq., Messrs. Minton, and the Trustees of the Norwich Museum. The earliest example of printing on earthenware appears to have been executed by Mr. Carver at Liverpool, about the year 1776; see wall case C.

The most remarkable name in the whole history of ceramic art in England is decidedly that of Wedgwood, born at Burslem 1730, died 1795. An inspection of the collection of his works now exhibited will serve better than words can, to explain how varied in character and manufacture, how beautifully designed and executed they were, and this was chiefly due to his intelligence in employing the best workmen to be obtained, and the best designers, amongst whom the name of Flaxman stands pre-eminent. The principal contributions to this beautiful section of ceramic art, arranged in wall case C, are sent by Messrs. Addington, Davis, Apsley Pellatt, Bradbury, and Smith.

Amongst the curious pieces of English pottery of the 16th century and later, contributed by J. Mills, Esq., C. Bradbury, and others, may be seen some rough and amusing imitations of the Majolica ware.

CASES **F** AND **G**—SOUTH SIDE.

THE GOLDSMITHS' ART AND METAL WORK.

Under this head will be included of necessity many subjects which exhibit a combination of the lapidary's art, jewellery, niello, enamel, and other accessories with which the art as practised of old was intimately connected: nor indeed should works in the baser metals be excluded; for the goldsmith of the Mediæval and Renaissance periods considered all of them to be within the legitimate range of his vocation.

Vases, bowls, ewers, &c. were cut out of sardonyx, rock crystal, agate, and other precious materials, and placed in the hands of the goldsmith to be set; many of these works are of the greatest beauty, not only from the ability and artistic power exhibited by the lapidary, but from the excellence and fine design of the mounts in which they are set.

The application of niello as an ornamental accessory to works in gold and silver was of frequent occurrence during the 14th and 15th centuries; but early in the 16th appears to have been transferred to works in steel, as Benvenuto Cellini complains that in the year 1515, the art was quite abandoned by the Florentine goldsmiths. Niello or nigellum is an amalgamation of metal, rendered black by means of sulphur, and laid as a powder in the incised design, then melted and fixed by fusion, and polished. The art of engraving received its first impulse from experiments made by Finiguerra, a Florentine goldsmith, on metal plates prepared for this process.

Concerning the application of enamel to ornamental art we have already spoken; during the 14th and 15th centuries it was much in vogue, and is to be found on most of the finest relics of the goldsmith's art of that period.

Damascening, which formed another important aid in ornamental metal work, consists in forming patterns of one metal inlaid on another, as silver on gold, gold on steel, &c.; this method of heightening the decorative effect of metal work is of the greatest value, and has been extensively practised from time immemorial in the East, from whence (Damascus), as its name denotes, it was introduced into Europe; Venice and Milan in the 16th century were particularly famed for their works of this description; it was especially affected for ornamenting arms and armour. Amongst the best artists of this period should be noticed Paolo Azzimino of Venice, Filippo Negroli, Antonio Biancardi, Bernardo Civo, the Piccinini and Romero of Milan, all celebrated armourers, some of whose exquisite damascened works may probably yet be discovered in the Meyrick Collection of armour. Paolo Rizzo of Venice and Carlo Sovico of Milan were famed as goldsmiths and damasceners, whilst Caradosso of Milan was the Cellini of Lombardy. Nor indeed should Benvenuto Cellini himself (1500-1561) be forgotten, to whom is ascribed the splendid shield contributed by Her Majesty; examples of damascening in relief are also not unfrequent and have a very rich effect.

At no period was metal-work carried to greater perfection in all its branches than during the 14th and 15th centuries, of which splendid examples are to be seen in some of the College plate and in the magnificent crozier of William of Wykeham (circa 1386), placed in case **A**. To such an extravagant extent was the desire for works in the precious metals carried, that several Royal collections of this century are stated to have been of incalculable value. During the 15th century the same luxury prevailed, and the same style of Art is continued somewhat more ornamental and modified by the changes in architectural design; the picture by Mabuse in the gallery of the old Masters (Saloon A), represents fine specimens of the goldsmith's art at this period; and the crozier of Bishop Fox contributed by Corpus Christi College, Oxford, is a splendid illustration of goldsmith's work about the close of the 15th or beginning of the 16th century.

Shortly after this period, the Renaissance style, which had for some time previous been established in Italy, extended to Germany, Spain, France, and England, and what may almost be termed the style of Cellini became paramount. Italy was the principal source from whence works in the precious metals were obtained, and boasts at this epoch a great number of remarkable artists. In the 16th and 17th centuries France, Spain, and Germany, especially, produced excellent artists, amongst whom Briot, the Jamnitzers,

Silber, Balin, and Delavny were pre-eminent, by them the art was preserved in excellent taste and brought to great perfection. During the 18th century, in spite of such able artists as Falz, Thelot, and Dinlinger, this art, in common with all others, declined; the work was less careful, and the style became affected, until it lost itself in the contorted, twisted, and meaningless caprices of the Louis XV. and XVI. epochs.

The best examples of the Mediæval period are to be seen in the contributions of Oxford and Cambridge Universities, Oscott College, King's Lynn, Norfolk; Cardinal Wiseman, Mr. Beresford Hope, the Rev. W. Sneyd, the Rev. Dr. Rock, Mr. Arnold, Mr. Farrer, and others. Of the Renaissance, in those of Her Majesty, the various Municipal authorities, Earl Cadogan, Mr. Mainwaring, Lord de Tabley, General Lygon, Mr. Brunel, and many others, by whose liberality the respective changes of style may be traced to the 17th century. See Nos. 1 to 24, inclusive.

There are few more interesting or beautiful specimens of metal-work than those contributed by Mr. Falkener and Mr. Rhode Hawkins, Case **F**, which illustrate a period and a style as yet but very insufficiently known; a great number are Arabian, chiefly of the Mediæval period, and are probably the models on which much of the Venetian and German metal-work of the 15th and 16th centuries was founded. (See No. 25.)

From the 12th and 13th centuries Damascus and Moussul appear to have been the principal seats of this very beautiful damascened metal-work; the examples of which in the Museum are not only of exquisite beauty, as regards their ornament and workmanship, but are also excellent in form. Salvers, &c., of Italian workmanship, contributed by Mr. Hawkins and others, are placed side by side with some of them, to illustrate the resemblance between the European copy and the Oriental model.

CASE H—South Side.

SCULPTURE IN BRONZE, TERRA COTTA, &c.

Sculpture earlier than any other art advanced in the path which a love of nature and an appreciation for antique remains suggested to Italian artists in the 15th century, and bronze, especially, was the material in which the sculptors of that period delighted to carry out their ideas. Amongst the great variety of subjects produced by them, statuettes form an important feature, and became in the course of the 16th century a regular branch of trade. Jacopo della Quercia, Ghiberti, Donatello, Luca della Robbia, Vecchietta, Verocchio, Pollaiuolo, Filarete, and others produced the most beautiful works of Art in this material, that Europe could boast since the Augustine age of Rome. Of this period a few examples are to be found in the present Collection, contributed by Baron Marochetti, Lord Elcho, Earl Cadogan, and F. Pulszky, Esq. See Nos. 1, 2, and 3.

In the 16th century bronze was even in greater vogue, and examples of almost every subject to which the art of casting could be applied, are to be found throughout Europe; the greatest sculptors of the day, with some notable exceptions, used it for large as well as small subjects. Cellini, to whom Europe is indebted for one of its noblest works in bronze, was the Dædalus of the age, and Torrigiano, who cast the moumental bronze statue of Henry VII. at Westminster, before coming to England made bronze statuettes according to Vasari, for "certain Florentine merchants" to sell. Jacopo Sansovino, John of Bologna, Riccio (Briosco), the Leopardi, Leone Leoni, Tacca, Francavilla, Mocchi, and a long line of able artists, applied their best energies to casting in bronze. In the 17th and 18th centuries the art gradually declined; some good examples of 17th century work are contributed by Her Majesty, in the alti-rilievi of the Seasons, by Soldani of Florence (1715), (in the North aisle), and by Mr. Addington and Mr. Pilleau. Amongst the most remarkable examples in the present Collection should be noticed contributions by Earl Cadogan, Mr. Cheney, Lord de Tabley, Mr. Field, the Duke of Buccleuch, and Mr. Norton.

Terra cotta or burnt clay was one of the materials, which, probably on account of its fragility, found less favour with the Renaissance sculptors. Donatello however worked in it, and the name of one of the great sculptors of Italy is inseparably connected with it, Luca della Robbia (1400—1480). Anxious to give durability and colour to this

material and to work in the quickest method, Luca turned his attention to the discovery of some process by which he might obtain his aim; in this he perfectly succeeded and invented the celebrated ware which has received his name—clay moulded, burnt, and covered with a fine opaque enamel, very hard and not liable to crack. For monumental and architectural purposes his works were in great request; and most of those examples which exist out of Italy, are only portions taken from works of that description. The earliest specimens are simply covered with white enamel; he gradually employed colour in his subjects, and this peculiar method, continued after his death by his relatives, who retained the knowledge of his process, came to be completely in colour. Girolamo della Robbia, who died in France, where he was employed to execute some works for Francis I., was the last who executed this kind of ware, which has been lately revived, with much success, by Messrs. Minton.

For examples of Della Robbia's style and other works in terra cotta see the contributions of Mr. Joseph, Mr. Jortin, Mr. Redfern, the Rev. Dr. Wellesley, and the Rev. Mr. Brackenridge. Mr. Arnold's and Mr. Grundy's statuettes by Clodion, Nos. 17, 18, 19, and 20, are good illustrations of art in the 18th century.

In the 16th century the German artists applied themselves to the carving of small subjects of a very marked character, sharp, angular, minute, and truthful; the principal names are those of Krug (†1535), Flötner (†1546), and Teschler (1546), principally at Nuremberg and Augsburg; and of less frequent occurrence, Albert Durer, Lucas Kranach, Schäuffin and Brügemann. They had numerous pupils; and this peculiar species of Art was continued during the 16th and 17th centuries, rich in ornamental works for domestic use and exquisitely carved medallions, of which those on stone are mostly from Nuremberg, those on wood from Augsburg. Several authentic and most beautiful subjects on stone by Albert Durer are still preserved.

For examples of this class, see the contributions of Mr. MacManus, Mr. Field, Mr. Howard, Lord Delamere, and Mr. Napier, Nos. 4, 5, 6, 7, and 8.

Examples of another class executed by Italian or Flemish artists principally of the 16th 17th and 18th centuries, are to be seen in the wood carvings and boxwood statuettes, &c., contributed by Mr. Field, Mr. Goff, the Rev. Mr. Brackenridge, Mr. Norton, and Mr. Napier. Nos. 9, 10, 11, 12, 13, 14, 15, and 16.

WALL CASE H—SOUTH SIDE, AND CASE Z—TRANSEPT.

MEDALLIONS AND GLYPTICS.

It would not be just to leave out of our list the artists who distinguished themselves as medallists in Italy during the 15th and 16th centuries, and their followers in France, Germany, and Holland.

Many of these bronze medallions are deserving of attention, not only from the information on contemporary events they afford, but from the fact of their being works of the very highest style of Art; boldly executed, simple, and thoroughly natural, they afford the most characteristic portraits of the time. The early medallions are all cast in a mould and most frequently finished with the chisel afterwards; it would be well to compare their artistic merit with the work of modern days, which are all struck with a die. One of the earliest examples in the Soulages Collection, which contains beautiful specimens, is dated 1446. The principal medallists, amongst whom are to be found the names of painters, goldsmiths, and architects, were Vittore Pisano (Pisanello), painter, of Verona, between 1429-1449; his pupil Pasti of Verona, Marescotto of Ferrara, Boldu, a Venetian painter; Camelio of Venice, Sperandio of Mantua, Petricini of Florence, Guacioloto and Cavino of Padua, in the 15th century; Cellini, Leoni, da Trezzo, de Rossi, the Poggini, Bonzogna and Galeotti, in the 16th century. In this and the following century Germany and France also produced medallists of great merit, Hieronymus Magdeburger, and Reitz of Leipsig, the Malers of Nuremberg, Müller of Augsburg, Gladehals of Berlin, Pezold of Nuremberg; Van Vianen, Van Holland, and Conrad Bloc, (Flemings); A. Simon of England; the celebrated Briot, Hamerani (Italian), and the

Duprès, of Paris. Very fine specimens of many of these artists, especially of the Italian school, are to be seen in the contributions of the Rev. Dr. Wellesley, Stonyhurst College, and Dr. Harrison.

Amongst the early Italian medals, observe the very life-like portraits of Ludovico de Gonzaga, "capitaneo armigerorum," by Pisanello of Verona (No. 1). Another fine example of the same artist (No. 2). Nicolo Piccinini, the great condottiere. (No. 3). Sigismundo Pandulfo di Malatesta, of Rimini, dated 1446, and his celebrated conjux, Isota, by Matheus de Pasti, 1446. A fine head of Borso d'Este, "opus Jacobis Lugagnolo," 1460 (No. 4). Federigo d'Urbino, by Sperandio of Mantua, about the year 1460 (No. 5). Francesco Sforza, by Pisanello, dated 1448, King Alfonzo (No. 7). The fine bust of Lorenzo de' Medici (no name or date, No. 8). The celebrated Paulus Jovius, Bishop of Nocera, 1552. Lorenzo de' Medici, small but very fine (No. 14). Francesco Sforza, 1456, by Jo. Fr. Erzolo of Parma (No. 9). Andreas Crispus (Briosco) of Padua, the artist of the fine candelabrum in the cathedral of St. Anthony (No. 10). Of the French medals remark by Duprè—the Chancellor Sillery, dated 1615; the great repoussé medal of Henry of Navarre and Maria Augusta, dated 1602 (Nos. 11, 12). The gold medallion of Maximilian is perhaps one of the finest specimens of gold chasing in the collection (No. 13). The Stonyhurst contribution contains also fine examples of the early Italian school, and brings us down also to the seventeenth and eighteenth centuries; amongst them are to be noticed a head of Howard, Cardinal de Norfolke (No. 15). Cardinal Richelieu (No. 16). Philip of Spain, "et Angliæ rex," 1556, (No. 17). The brothers John and Cornelius de Witt (No. 18). Philip V. of Spain, gold, by Velani, and great gold medal of Innocent XII. (No. 20). In the next section are medals of Erasmus (No. 21). Mary of England (No. 22). Charles III. of Spain (No. 23). And Washington (No. 24). Beyond these are some fine medallions, succeeded by a very interesting series of the English coinage from the Anglo-Saxon period to the present day, contributed by Dr. Harrison, of Manchester.

The carving of gems and precious stones has been practised from the earliest period of antiquity. Those incised are called "intaglios;" those which are raised, "cameos;" the ancient Greek works of both these classes are of pre-eminent beauty. In the 15th century the art, which before then had been almost lost, was revived with great success. Amongst the earlier artists should be named Giovanni "delle Carniole" (of the cornelians), Domenico "de' Camei" (of the cameos), and Caralosso, the Milanese goldsmith. In the 16th century shells were first used for cameos, which, up to that time, had always been of precious stone; and a great number of artists in Italy distinguished themselves in all classes of the glyptic art. During the 17th century the art declined; but at the close of the 18th, Joseph Pichler produced beautiful examples, of so fine a character that many might be mistaken for antique. The well known gems collected by Prince Poniatowsky, which for some time were regarded as antique, were executed principally by Roman artists in the present century. As works of modern art they are still very interesting, and are finely executed.

In the present Collection some very beautiful gems should be noticed, contributed by the Hon. Ashley Ponsonby, Mr. Pulszky, and Mr. Phillips. The fine collection of Mr. Mayer, of Liverpool, exhibits also splendid specimens of the Antique and Renaissance periods. See Case Z, near the Transept, North side.

CASE I—SOUTH SIDE, AND WALL CASE I.

CARVINGS IN IVORY, &c.

The contents of this Section deserve particular notice, inasmuch as there is certainly no other branch of Art which can to an equal degree afford us a knowledge of the different styles of successive epochs, of the guiding spirit, dominant ideas, customs, and manners of past ages, from the commencement of the Christian era down to the 17th century; and more especially that portion of it which is included between the 4th and 16th centuries.

The styles of art exhibited in these subjects are of primary importance, and may be divided into four well-defined groups :—

1st. The late Roman ; extending from shortly after the commencement of the Christian era to the end of the 4th century ; during which period is to be remarked a continual decline, both in design and execution, from older models of a good class.

2nd. The Byzantine ; in which the same model is in a great measure the basis for additional ornament of an Oriental character ; monotonous, stiff, unnatural, and destitute of original thought, yet not without a certain dignity at times, although generally overloaded with ornament. This period extends from the 5th to the 12th and 13th centuries.

3rd. The Mediæval, extending from the 13th to the close of the 15th century ; characterised by a return to natural models, a certain amount of original ideas, an intelligent use of ornamental accessories, and great excellence of manipulation.

4th. The Renaissance, distinguished, at its best period, by a complete return to natural and antique models of the best class, beautifully executed, and at times richly ornamented ; extending in Italy from the first half of the 15th century to the close of the 17th ; commencing in other countries nearly a hundred years later, and then joining in one general style, continually increasing in affectation and want of refined taste, until it may be said to have died out at the close of the 18th century.

Other important and numerous subdivisions of style existed throughout the periods above named, which may be studied also in some degree from the examples here collected ; the most important being that which was practised in Western Europe, simultaneously with the Byzantine style ; characterised by shorter, heavier figures, rougher ornament, a rude imitation at times of antique Roman models, combined with an attempt to express in some degree a feeling for Nature.

The subjects generally represented in these successive epochs were :—

1st Period. Those which relate to national, civic, or domestic life ; the most common being *souvenirs* of the annual change of consular magistrates, of which a very fine example is to be seen in the diptych or folding tablets which belonged to the Consul Clementinus, A.D. 513, now in Mr. Mayer's Collection. These were frequently presented to the consuls by friends or clients. Of mythological or votive tablets very few examples remain ; the most remarkable is that representing Esculapius and Hygeia as the god and goddess of Health ; a very fine work of art of the 2nd century, which will serve as an excellent starting-point from which to go over the entire Collection ; this also belongs to Mr. Mayer, and formed part of the celebrated Fejerváry Collection. See Nos. 1 and 2.

2nd Period. Religious subjects, with few exceptions taken from the Old and New Testament ; saints and saintly legends, or a few representations of important events connected with the ceremonies of the Church. Almost all that remains of this period relates to subjects of a devotional character. For good examples see Christ Enthroned (Mayer Collection), a Byzantine drinking-cup (Mayer Collection), two portions of a coffer probably of the 11th century (Col. Meyrick, formerly the Douce Collection). Nos. 3, 4, 5, and also Nos. 6, 7, 8, 9, and 10.

3rd Period. Religious subjects of every possible kind, and on every article of ecclesiastical, military, or domestic use, but from the close of the 13th century onwards, there is also an increasing love of secular subjects ; and many of the most interesting and finely executed works illustrate the science, romances, and poems of the time, and even the fables of antiquity. For fine examples of this period, see the contributions of the Rev. W. Sneyd, Mr. Field, Mr. Goff, Mr. Falcke, Mr. Mayer (Fejerváry Collection), Colonel Meyrick (Douce Collection) No. 11.

4th Period. At the commencement, devotional subjects are pretty equally balanced with romantic or military ones; they gradually give way, however, to the more frequent representation of the nude figure, imitations of the antique, and a reproduction or adaptation of antique ornament as a primary feature in all articles for domestic and general use. At the close of the 16th and during the 17th century, ivory carvings are to be found of the most beautiful design and execution, for fine examples of which see the contributions of Her Majesty, the Earl of Cadogan, Mr. A. J. B. Beresford Hope, Mr. Field, Mr. Goff, Lord Hastings, Mr. Phillips, and Mr. Dennys. (No. 12.) In the 18th century the subjects are very frequently mere reproductions in carving of the most celebrated paintings of the day; and even the etchings of Callot are transformed into statuettes by the hand of the sculptor, as seen in two examples in Mr. Napier's contribution. Nos. 13, 14, 15, and 16.

Amongst other remarkable productions of this period should also be remarked the composite wood and ivory statuettes, greatly the vogue with Spanish artists, with whom a love of coloured sculpture had never been destroyed even during the reign of Italian taste in the 16th century, and amongst some followers of the German school as well; for specimens of this class, see the statuette of a beggar contributed by Mr. C. Mills, and a monk by Mr. P. H. Howard of Corby. Nos. 17 and 18. See also 19 and 20. Colour and gilding were also as important in sculpture as the carving itself during the Byzantine and Mediæval periods; and many traces of it may yet be perceived on several examples in the Collection.

In most of these subjects the material employed is ivory; but in the North of Europe the tusk of the walrus or sea-horse was generally used. Chessmen carved out of this material are not uncommon; and fine examples of Scandinavian drinking or tenure horns of this class are to be seen in our Collection.

The very curious pyx, or cup for containing the sacramental wine, contributed by the Natural History Society of Newcastle, No. 21, is an interesting example of a class of subjects apparently of Oriental workmanship, although ornamented with Christian symbols, probably carved by Indians at some of the Portuguese or other European settlements, as at Goa, for instance; just as cocoa-nuts, &c., are still ornamented by Indians, New Zealanders, &c., with the arms of Great Britain, the Union Jack, and other national insignia, for the purpose of trading with our sailors. Of late years carving in ivory has become again greatly in vogue, the finest specimens being made at Paris, Dieppe, Turin, Dresden, &c. See No. 22.

Amongst the more remarkable artists who worked in ivory during the 17th and 18th centuries, we would cite François de Quesnoy "il Fiammingo" (1594—1644), who worked chiefly at Rome. Copé, also surnamed Fiammingo (†1610). Leo Pronner of Nuremberg, celebrated for his minute workmanship (†1630). Christof Harrich (†1630), noted for his figures and heads of Death. Van Obstal of Antwerp (†1688). F. Van Bossiut of Brussels (†1692). Balthr. Permoser (†1732), an artist of great excellence. Simon Troger of Nuremberg (†1769), and Krabensberger, his pupil, used wood for draperies, &c., after the Spanish manner. The Zincs of Nuremberg, ivory turners. Krueger and Doebler, small grotesque figures for cane-heads, &c. The best ivory medallion carvers were Raimond Faltz (†1703); Cavalier, of London (circa 1690); and Giovanni Pozzo. Some few subjects of a particularly fine character have been ascribed throughout Europe to Cellini and Michael Angelo; but there is no reason for supposing that either of them ever worked in ivory.

In Wall Case I. are placed several examples of ivory carving of the highest merit; see (No. 1) Adam and Eve, ascribed to Fiammingo, the property of H. Phillips, Esq., of Cockspur Street; and a Madonna and Child (No. 2), ascribed to Alonzo Cano, contributed by Miss Auldjo, of Kensington, set in a beautiful filagree frame of the 17th century. Christ crucified (No. 3), lent by Mr. Dennys, of London, is a very fine piece of sculpture of the 16th century. A remarkable relief of the same century, subject, the Judgment of Paris (No. 4), contributed by Mr. Goff; a Good Shepherd (No. 5), belonging to Mr. Stitt,

Wilson, of Norwich, curiously quaint; and other fine specimens of 17th and 18th century work, contributed by Mr. Goff; the cups, &c., belonging to Mr. A. Salomans, are excellent examples of ivory cut by the lathe. In the corner, between the screen and the wall, is placed the very fine and remarkable triptych, probably of the 14th century, belonging to Mr. D. Falcke, of London.

CASE J—SOUTH SIDE.

ARMOUR AND ARMS.

This case and the compartment it occupies contains a great portion of the celebrated Collection formed by the late Sir Samuel Meyrick, so well known as one of the first of our antiquaries who brought great perseverance, learning, and research to bear on the history of armour and costume in this country. It is not exhibited as it stood at Goodrich Court; but has been re-arranged with the greatest care and attention by J. R. Planché, Esq., Rouge Croix Pursuivant, who was intimately connected with Sir Samuel in all his labours; its presence at Manchester is due to the liberality of Colonel Meyrick.

It is not in our province to enter into any details concerning the history of armour; but we venture to point out a few of the more salient points connected with the art which was applied to it. Although weapons and objects used for equestrian purposes or the chase had from the earliest times been more or less ornamented, yet it was not until the 15th century that armour was enriched with channelled flutings, was embossed and engraved; in the 16th century the use of ornamental armour increased to an extravagant degree; and from this period commences all that exquisite chased, damascened, and engraved ornament of which so many beautiful examples are to be seen in this Collection. Some of the finest specimens of minute sculpture in metal, are to be found in the armour and arms of this period; and entire suits of gold or silver bore witness to the genius and taste of the artist.

Italy was the principal seat of this manufacture: Milan, Venice, and Augsburg in Southern Germany, were the most famed cities for artists, amongst whom Michael Agnolo, the master of Cellini, and Kollman of Augsburg, Negroli of Milan, the Piccinini, and Romero, were of signal excellence. Leigeber of Nuremberg was especially noted for sword-handles, &c., in the 17th century.

Amongst the most remarkable subjects as works of art in this Collection, may be named the targets of Francis I. and Charles V.; a steel embossed target, A. D. 1568; a breast-plate and morion, 1595; Italian and Spanish morions, 1560; Fluted cap-à-pie suit of armour, A. D. 1495; a puffed and engraved suit, A. D. 1510; Genoese demi-lancer's armour, 1535; a suit (equestrian figure) chased and engraved, A. D. 1560; the embossed and inlaid suit of Alfonso Duke of Ferrara, 1568; and a cavalier's armour in splints or folds formed on the principle of a lobster's shell, date 1560.

The numerous "chanfrons," or head-coverings for horses, horse-muzzles, stirrups, saddle-plates, powder-flasks, swords, pistols and guns inlaid, engraved, embossed, and otherwise richly ornamented also deserve very careful inspection, as amongst them may be seen some of the most beautiful examples of Art on a minute scale, during the 15th, 16th, and 17th centuries.

The two corresponding compartments on the other side of the great centre aisle, and the bays in which they stand, are devoted to the contributions of armour and arms contributed by Her Majesty, the War Department, Lord Ashburnham, the Earl of Warwick, Lord de L'Isle and Dudley, Lord Hastings, the Earl of Cadogan, Sir H. Dymoke, Mr. Magniac, Mr. S. Pratt, and Mr. Bradbury. From the Tower should especially be noticed the armour of a Maltese knight (time of Elizabeth); a suit of German armour (time of Henry VIII.); two beautifully embossed casques, Italian, 16th century; a splendidly embossed gorget, 16th century; the fine targets, especially that of Charles the Bold; and many other excellent examples of ornamental art in weapons of every description. From Windsor Castle, the suits of Prince Henry and Prince Charles; the

Cellini shield; the swords of Phillip of Spain; Charles VI. of Germany; Elector of Brandenburg; and one ascribed to Benvenuto Cellini. A Case containing Spanish guns, pistols, and sword; a gun of Louis XIV. date 1682; and a richly embossed German gun; pistols by Lazzarino Comminazzo, a celebrated maker of the 17th century; pistols of the time of Louis XIV., and German pistols; a wheel-lock gun which belonged to the Farnesi, date 1596; and a German rifle. It is indeed difficult to say what requires most particular attention in so fine a collection of ornamental arms, where hardly a piece but for one reason or other deserves to be individualised.

CHRONOLOGICAL NOTE, BY J. R. PLANCHÉ.

Of the military equipment of the Saxons and Normans, who in the year 1066 contended on the coast of Sussex for the mastery of England, and of their immediate descendants, a few corroded swords, blades, single spurs, and bosses of shields may be said to be the only relics that have been handed down to us. Even the best authenticated of these cannot be precisely dated, and if they could, would furnish us with but little useful information. It is from the illuminations, rude as they are, in the MSS. of the 11th century, and that most interesting and fruitful subject of antiquarian controversy, the Bayeux Tapestry, that our imperfect knowledge of the armour and weapons of that period must be drawn, confused more than assisted by the vague expressions to be picked here and there out of the prose and poetry of contemporary Chronicles and Romances.

Whether the "Gehringed Byrn" of the Anglo-Saxon was composed of metal annulets forming a garment of themselves, as is darkly hinted by Bishop Aldhelm in his Enigma "De Lorica," or stitched flatly on a tunic of quilted linen, cloth, leather, or other material, remains still to be proven. An inference favourable to the latter hypothesis has been drawn from the fact that not the smallest fragment of such a garment has yet been discovered, as it is fairly presumed that the linen or leather having decayed, the rings would drop off, be scattered, lost, or used for other purposes; on the other hand, we may actually be in possession of some ringed Byrn without knowing it, as it would be impossible to give an exact date to many of the pieces of chain which are occasionally brought to light. The same observations may apply to the early Norman Hauberk (Halbers), which, judging from the pictorial representations of the period, was composed not only of rings but small plates of various forms, and studs, and bosses, which must have required the support of some other and flexible material.

It is not our purpose, however, to indulge in antiquarian speculation, but to explain to the general public why the most ancient articles in this department of the Exhibition are, with the exception of the British shields (Glass Case J) and a spur or two, of a date considerably posterior to the Conquest. With the Hauberk of linked chain, which in the course of the following century became the principal defensive body armour of the Knight throughout Europe, was worn a large, cumbrous, cylindrical flat-topped helmet (the Heaume of the Normans), with a transverse opening for the sight only, and one of these has been kindly contributed for exhibition by the Earl of Warwick. No. 1, North Side. It may be fairly attributed to the reign of John, A.D. 1199—1216, as the seals of earlier date present us generally with helmets having an opening showing nearly the whole of the face, which was apparently defended in time of action by plates of various forms removable at pleasure. Lord Warwick's Heaume is, we believe, the only specimen of its class as yet discovered.

Next to it in point of date, but certainly not inferior to it in interest, is the Heaume with a grated vizor opening with a hinge, in the National Collection at the Tower of London, which is of the kind visible on the Great Seals of Henry III., and others of that period. It is not, however, unique, as we have every reason to consider the former, for there is another specimen not quite so perfect in the Musée D'Artillerie at Paris. This form continued to be used during the reign of Edward I., but towards the close of it the crown of the Heaume became convex, and, finally, conical. To the Hauberk of chains, chausses (pantaloons) of the same material had been added in the 12th century, and to both were now superadded protections of plate. Poleyns for the elbows, and genouilliers

for the knees, appear during the latter half of the 13th century ; and greaves or bainbergs for the legs are seen in painting and sculpture, and named in wills of that period. Mr. Samuel Pratt, of Bond Street, exhibits a pair of chausses of chain and plate mixed, which have all the character of the time, and can scarcely be dated later than the commencement of the reign of Edward III. Glass Case L.

Of the 14th century there are several unquestionable relics in this department : the fine Heaume of Sir Richard Pembridge in the Meyrick Collection (No. 2, South Side), of the same form as that of Edward the Black Prince at Canterbury, and a Bascinet which from the bulging of the sides may be still earlier. No. 1, S. B. This latter head-piece was the war-helmet of the 14th century, worn with or without a vizor, and attached to it was a curtain of chain to protect the neck, called a camail. Over it, the vizor being removed, was worn the ponderous Heaume, the crown of which had taken the conical form necessary to fit the bascinet, and was surmounted by the torse or wreath of the wearer's colours and his crest, which is never seen on the bascinet.

In the reign of Richard II. a singularly-formed vizor was attached to the bascinet. A fine specimen is exhibited here from the Meyrick Collection. No. 3, South Side. Varieties of it, some beaked like a bird, are to be seen in sculpture and painting from that period to the middle of the 15th century ; but the one before us may be fairly considered not later than the reign of Henry IV. (1399—1411.) The reign of Henry V. is chiefly remarkable as the era of complete plate, which during the 14th century had been gradually superseding chain ; but we are still without authenticated portions of the body armour of that date. Feathers were also first worn upon the apex of the bascinet about the same period, that head-piece assuming occasionally a more classical form, resembling the ancient Greek Helmet. One of this description is exhibited by Mr. S. Pratt. No. 3, North Side.

With the reign of Henry VI. commences the series of complete suits in this Exhibition. A very fine suit of this date, nearly perfect, is seen on the first equestrian figure on the south side of the nave. The back and breast plate are of a most elegant form. The toes of the steel shoes (sollerets) are sharply pointed ; a fashion, which towards the middle of the 15th century was carried to the most extravagant length, as will be seen from a fine example of the long-toed solleret exhibited by Mr. James of Aylesbury. Glass case L. On the head of the figure is the successor of the bascinet, called the Salade, or Sallet, from the Italian "Celata," the face being protected by a large chin-piece, called the "Hause col." The sword and shield are of the same date, the latter having the opening at the side, called the Bouche, for the passage of the lance. The shank of the spur at this period was extremely long. Two suits of this period, with rondelles (exceedingly rare), and very fine pointed sollerets, have been contributed from the Tower. Nos. 8 to 11, North Side.

Of this reign is the exquisite Ivory Cross Bow from Goodrich Court (centre glass case, South Side), amongst the many figures carved on which, will be seen a St. George, whose armour may be instructively compared with that of the equestrian figure just described. The ivory saddle in the same collection is also of the 15th century.

Of the reign of Edward IV. there are no complete suits in this Exhibition. About this time greater attention appears to have been paid to the defence of the knight in the tournament. Additional pieces were invented to protect nearly every part of the body, and fastened by screws over the ordinary suit. Fine examples of the tilting Helmet and of the Casquetel of this period are in the Meyrick Collection, Nos. 4 and 5, South Side.

The Close Helmet, with vizor and bevor, also appear during this reign, and gradually superseded the vizored bascinet, and the salade and hause col. The short reign of Richard III. seems to have been only distinguished by the more elaborate ornamentation of armour, particularly of the elbow and knee pieces, which display large fan-like terminations ; but it would be difficult to assign positively any piece of armour to the period within the three years of his domination, and the next great change must be attributed to the accession of Henry VII., of whose reign pass-guards at the shoulders, fluted suits with short waists and very globose breast-plates, sometimes, also, finely engraved, are the principal characteristics. The spectator is referred to a very fine example from Goodrich Court and to a most curious example of a variety of the globose breast-

plate in a suit from the Tower (No. 19, North Side), indicating a change that took place in the succeeding reign. A large tilting helmet of the same date, sword, daggers, and various weapons of the Halbard and Partizan class, are also to be found in this department.

Indeed, from this time to the close of the 16th century, we are at no loss for specimens of every species of armour used for the battle or the joust. The suits of Henry the VIII.'s time are principally remarkable for the form of the breast-plate, which presents a salient angle called the tapul, and of the solleret, which assumed a breadth at the toe as extravagant as was the point in the previous century. In fact, armour appears generally to have followed the fashion of the civil attire, and the square-toed shoes of this reign, the puffed, slashed, and ribbed doublets, and the full, fluted skirts or bases of them, are all to be seen imitated in steel.

A highly curious example of puffed, ribbed, or slashed armour, will be found in the Meyrick Collection. A fine fluted equestrian suit of this time stands in its proper chronological order in the Nave, and an equally fine example of the tilting armour of the same period is exhibited in the Bay, as running a course with lance and vam-plate, and all the appliances usual on such occasions. The horses are also covered with chamfront, manifaire, &c. The tilting helmet appears to have been discontinued after this date.

Equestrian figures in the complete armour of the reigns of Queen Mary and Queen Elizabeth follow in their due order in the Nave ; amongst them is the magnificent suit which belonged apparently to an Elector of Bavaria, and an equally superb one exhibited by Sir Henry Dymock, ornamented with a double E, surmounted by an Imperial Crown. The horse armour belonging to this suit is still in the possession of Her Majesty, and has been graciously sent for exhibition from Windsor, while a plate of the saddle is the property of Colonel Meyrick.

One of the distinguishing features of the 16th century armour, is the gradual descent of the angle of the tapul before mentioned, from the centre to the very bottom of the breast-plate, till the point projects in a curved or beak-like form immediately over the waist-belt. In the next century it entirely disappears. Another characteristic is the superb ornamentation which the revival of art on the Continent extended to the craft of the armourer. The visitor's attention is especially directed to the exquisitively embossed and engraved half-suits exhibited by Col. Meyrick, Mr. Magniac, and other contributors. One from Goodrich Court, formerly belonging to the Duke of Ferrara (No. 30) ; another from the same place, which from the badges upon it of joined hands, and of branches encircled by a coronet, appertained to a member of the Manfredi family (No. 26).

An open head-piece called a Morion was very generally worn during the 16th century. These were also elaborately engraved and embossed. An interesting series of them has been arranged exhibiting all the principal varieties.

Of the time of James I., two of the most interesting suits, probably existing in this or any other country, have been most graciously permitted by Her Majesty to be brought from Windsor Castle. The first was made for Henry Prince of Wales, the eldest son of James I., whose early death was so universally lamented ; the other for his ill-starred brother Prince Charles, afterwards Charles I. Prince Henry's suit is the identical one in which he is painted in the well-known full-length portrait at Hampton Court. It is profusely decorated with the royal badges of England, France, and Scotland. A right-hand gauntlet was many years ago either lost or abstracted from it, and was eventually purchased with some other odd pieces of armour by Sir Samuel Meyrick. Glass Case J.

The suit assigned to Prince Charles is of bright steel most elaborately engraved and gilt, the ornament consisting entirely of naval deities and trophies. Both suits are furnished with a complete set of pieces for tilting, extra helmets, and vam-plates for the lance, &c., and are in all probability two of the last full suits of ancient armour ever made in Europe. Whether regarded as exquisite examples of the armourer's art, or as the undoubted personal relics of two Princes whose untimely ends have excited so much sympathy, the interest attached to these suits is exceedingly great, and our obligations to the illustrious personages who have permitted the removal of them to Manchester, must be proportionate.

The use of armour gradually decreased during the 17th century; the improvement in fire-arms, perhaps, being the principal cause. Armour for the legs and feet was abandoned

in the reign of Charles I., and by the time William of Nassau landed at Torbay, little remained of the iron panoply of war beyond the breast and back plate.

Specimens of the armour of the times of Charles I. and the Commonwealth will be found in their proper order. The iron-pot, the lobster-tailed casquetel, the cavalier's helmet, with the triple or single bars, and lastly, the gorget, No. 29, South Side, which dwindled down to the gilt toy worn by officers when on duty within our own recollection.

The Exhibition is rich in varieties of every kind of weapon used in Europe from the middle of the 15th century. The Genoese cross-bow, with the cumbrous machinery for bending it; the English cross-bow, with its crow's-foot lever, and the elegantly carved prod for deer-shooting will be found arranged in chronological order. Also a fine series of fire-arms from the fifteenth century to the pistol and dag of Preston Pans and Culloden. The rest for the matchlock, the spanner for the wheel lock, the patron for bullets and the touch-box for priming powder, the plug-bayonet and the belt of bandeliers, will assist in recalling the battle-fields of past centuries, from the fight of Flodden to the passage of the Boyne. The fields of Towton, Bosworth, and Worcester, have contributed their quota of swords, daggers, spears, &c. The mace, the martel-de-fer, the battle-axe, the guisarme of the earlier baronial wars, will be seen beside the halberds, partizans, and langues de bœufs of the Electors of Saxony and the Doges of Venice.

The greatest care has been taken to display each separate collection in such a manner as to instruct, as well as to attract the eye of the visitor, and wherever it has been found compatible with the pledges given to the Contributors, the strictest chronological order has been observed, commencing at the eastern entrance to each Bay. All modern decoration has been dispensed with, that the visitor may plume the helmet and caparison the war-steed by the force of his own imagination.

J. R. PLANCHÉ.

CASES K—NORTH AISLE (NEAR THE TRANSEPT)

Contains a fine collection of specimens of ancient goldsmiths' work, obtained chiefly through the active co-operation of Messrs. Hunt & Roskell, of London. Amongst the most remarkable subjects should be noticed, three pure gold dishes and cups (Nos. 2, 3, 4), of the Duke of Devonshire. The Earl of Stamford and Warrington has some remarkable pieces of the 17th century work in a toilet service and church-plate; and amongst the private contributions of Messrs. Hunt & Roskell, should be remarked a series of statuettes after Fiammingo in silver gilt, with date 1534, the originals probably of which in ivory may be seen in Case I; a large medallion plateau (No. 11), and a very fine example of a salver embossed and jewelled of the 16th or 17th century. The Pepys' cup (No. 13), contributed by the Worshipful Company of Clothworkers, serves to illustrate the style of the 17th century (1677 A.D.) while the modern art is represented by a very prettily designed and finely executed ewer of Vechte's workmanship (No. 14). In

GLASS CASE L.

Fronting the Nave, is arranged the Douce Collection of Ivories contributed by Col. Meyrick of Goodrich Court, containing valuable examples of the earliest period of Christian art down to the 17th century, and particularly rich, moreover, in reliques of the Mediæval epoch, which serve as most interesting illustrations of the poetical lays and popular stories of the time amongst which should be particularly noticed those of Sir Tristram de Leonnois, La Comptesse de Vergy, and the illustration of the mediæval fable (No. 1). that the unicorn could only be killed by means of a virgin, in whose lap he would rest and allow the hunter to capture or slay him. No. 2, a diptych with statuette of the Virgin, is a fine example of early 13th century work, and the plaque containing subjects from the Life of Christ in compartments; No. 3 exhibits important traces of the colouring and gilding so profusely employed in Mediæval sculpture, and as regards artistic merit, is in many points worthy also of Giovanni Pisano; and valuable examples of the Byzantine and Romanesque styles are here to be found. Amongst which

the most important are a fine casket carved in bas relief (No. 4), and in the elaborately worked carving No. 5 ; other interesting specimens of the 16th and 17th century work will also be found in the series.

CASES M, N, AND O—North Side.

SOULAGES COLLECTION.

PURCHASED AND EXHIBITED BY THE MEMBERS OF THE EXECUTIVE COMMITTEE OF THE EXHIBITION.

In the cases next in order, and returning towards the principal entrance, is arranged the greater portion of the Soulages Collection. This fine collection was originally got together by M. Soulages, an advocate of Toulouse, in the south of France, who, when works of ornamental art were not appreciated to the extent they now are, visited Italy at various times, and with much trouble and expense, aided by a fine artistic taste, obtained a result of the most satisfactory kind. The value of such objects having increased to an extraordinary degree of late years, M. Soulages resolved to sell his collection, and this fact coming to the knowledge of some English gentlemen who took a deep interest in the advancement of the arts in their native country, and who felt how backward we are in this respect comparatively with France, Belgium, and Germany, they formed a guarantee fund, and purchased it of M. Soulages, trusting that it might finally be bought for the nation by a grant of public money. This hope was not however realised, and the whole collection was to have been dispersed by public auction. Under these circumstances, the Executive Committee of the Exhibition at Manchester, fully appreciating the importance of the subject, especially in respect to the several arts and manufactures carried on in the Central and Northern districts of England, determined that the only great European collection of this kind ever likely to reach this country should be preserved in its integrity, and purchased it of the guarantees, first of all, for the purposes of the present Exhibition, and finally, as a grand nucleus for a permanent Museum.

The Majolica ware, bronzes, furniture, and medallions of this Collection merit especial notice. Nothing can be finer than the carved and inlaid chairs of Italian cinque-cento work, the two carved chestnut-wood coffers (Nos. 655, 656), the carved buffets, tables, and cabinets, and the very rare metallic mirrors suspended on the wall, amongst which the largest is a work of special beauty (No. 669). In tapestry, see Nos. 592, 593, 594, fine examples of Flemish 15th century work, these are hung in the armoury—South aisle.

The Virgin and Child (No. 437), and the Adoration of the Kings (No. 438), afford an excellent idea of the style of Luca della Robbia. Amongst the bronzes, case N, remark especially Nos. 331, 332, 333,—splendid illustrations of Venetian metal-work ; No. 334, perhaps the finest fire-dogs of Venetian 16th century work known ; the various bronze candlesticks, a small bronze pedestal (No. 354), Italian cinque-cento, of singular merit ; No. 359, a knocker of Italian workmanship ; No. 372, a hand-bell richly decorated ; Nos. 412, 413, salt-stands of bronze and silver, late 16th century ; another (415) of fine design and execution ; clocks in bronze gilt, 16th century (Nos. 424, 425). Amongst the Limoges enamels, Case M, should be particularly noticed Nos. 312 to 315 inclusive, by Pierre Rexmon, or Raymond. Nos. 317, 318, fine specimens of portraiture in enamel. No. 321, an early and interesting example of the Renaissance period. No. 323, a fine specimen of the work of Leonard Limousin. No. 324, by J. Penicaud the younger, a very beautifully-executed oval medallion, date about 1510. No. 325, an ink-stand, probably by Leonard Limousin ; and No. 326, an example of translucent colour on gold foil ground, by Jean Courtois.

The Glass is remarkable for the beauty of its outlines, and serves, with the collection of private contributors (on the South side), to illustrate very completely the various classes of Venetian manufacture. The greater number of the tazzas or stands are of early 16th

century work ; some few are ascribed to the 15th century : the rest present a great variety of filagree patterns, &c., and are of remarkable elegance, both as to ornament and outline.

In Palissy ware and Majolica, Case O, this collection is peculiarly rich. Of the former the finest specimens are Nos. 134, 135, very characteristic of the master. No. 144, an ewer, most beautifully designed and of extreme rarity ; and Nos. 140, 141, oval perforated dishes, of excellent conventional design.

Of the Majolica, should be especially remarked, Nos. 1, 2, and 4, by Maestro Giorgio. No. 5 and No. 9, with a portrait bust of Perugino. No. 10, by M. Giorgio, one of the finest of that master's known. No. 14, a splendid example of the Gubbio lustre. Nos. 18 and 19. No. 22, by Maestro Giorgio, and one of the highest class of his work. Nos. 25, 36, 37, 46, are excellent examples of the coloured figure-subjects so generally known as Raffaelle ware. No. 47, a procession, with Pope Leo X. enthroned. No. 58, the Stream of Life, Maestro Giorgio, a very interesting subject. No. 84, an inkstand formed by figures in full relief. No. 88, an oviform ewer. Nos. 92 and 93, fine specimens of the "pilgrim's bottle." No. 94, a vase, probably of Faenza ware. No. 95, a beautiful example of Moorish or Hispano-Moorish ware. No. 96, a large vase of Urbino ware, historical subject. No. 102, a splendid bowl-shaped tazza, of Oriental design and Italian workmanship. No. 119, a finely executed small plaque, probably by Maestro Giorgio. No. 120, a circular plaque, dated 1491 ; and No. 124, a vase, intended as a love-present, dated about 1480.

Amongst the smaller subjects, articles of personal use, &c., should be noticed medallions of the 15th and 16th centuries. Nos. 473 and 477, by Sperandio of Mantua. No. 475, by Petricini. No. 476, by French artists at Lyons. Nos. 486, 492, 493, by Pisanello of Verona. No. 489, by Guacioloti. No. 482, by Boldu of Venice. No. 484, medallion of Alfonso of Naples. No. 495, by Comedello. No. 537, by J. da Trezzo. No. 571, by G. Cavino of Padua. No. 574, by Gallotti. And No. 498, by Benvenuto Cellini.

A knife with three blades with chiselled handle in steel, No. 277, 16th century. A knife and fork, silver hilts circa 1600, Nos. 271, 272. A carved ivory comb, 287, 14th century. A wrought iron key, 295, 15th century. 302, a very finely chiselled steel purse binding, Italian, circa 1550. 303, a diptych in ivory, 14th century. 304, 305, coffers of Italian workmanship, 15th century. 697, a Venetian coffer, 16th century. And 700, 701, 704, locks of French workmanship in the Renaissance style, at the close of the 15th and beginning of the 16th century. In this section may also be observed many other subjects of great interest and beauty ; not only as regards the art displayed in them, but as illustrative of the domestic usages of past ages.

WALL CASE M—NORTH AISLE.

Contains a fine collection of locks and keys, amongst which is a lock of very intricate construction, belonging to Mr. Napier, of Shandon (No. 1) ; others by Mr. Magniac and Mr. Field (Nos. 2, 3). Amongst the keys, those contributed by the Duke of Portland and Mr. Riley Knight (Nos. 4, 5), are of very fine workmanship, chased in steel : those of Great Yarmouth (No. 6) are good specimens of the plain barrel key, they are probably of the 14th century. The bells are interesting and well ornamented ; amongst them are two (Nos. 7, 8) with dates 1548 and 1562, and inscription "Joannes a Fine me fecit." Mr. Philip Hardwick's collection (No. 9) of locks and keys is particularly interesting. Observe also the standard measures, and a steelyard weight, belonging to the Norwich Museum. Beyond these are some beautiful examples of Niello work, contributed by Earl Cardigan and Mr. Pulszky. Especially remark the pax in architectural frame, the Adoration of the Magi, and the portrait of Machiavelli, of Mr. Pulszky ; beyond these are some fine examples of inlaid coral frames, &c., contributed by Lord Hastings, Messrs. Hunt & Roskell, and Mr. Phillips.

CASE P—NORTH SIDE.

Contains a fine series of Italian Majolica and Raffaelle ware, contributed by Lord Hastings. On the side facing the centre aisle are excellent specimens of early Italian earthenware, having in some cases religious inscriptions, and in others heraldic shields. See Nos. 1, 2, 3, 4. Nos. 5 and 6 are excellent examples of the early Pesaro ware, presented as marriage gifts. Several good examples of the Gubbio lustre ware may also be noticed in Nos. 7, 8, 9, and 10. Nos. 11 and 12, on the other side of the case, are especially good, one, 11, as an example of a Raffaelle ware bowl or cistern, the other representing a sacrifice as an early example of historiated ware. For ornamental design only, see Nos. 13, 14, 15, and 16. The East end of the case, besides some very good examples of Palissy ware, Nos. 17 and 18, contains amongst other very interesting pieces, some examples of Venetian coloured earthenware, with raised borders of the 17th century. The varied nature and general excellence of the Majolica, &c. in this case will well repay much closer attention, and serve to give a good idea of the nature of the Italian earthenware generally in the 16th and 17th centuries.

WALL CASE P.

Contains a collection of earthenware, Majolica, Palissy, Delft. German of a varied description, mostly, however, of the seventeenth century; beyond these are some choice illustrations of bookbinding in leather, of the sixteenth and seventeenth centuries, contributed by Mr. Turner of London, very beautifully designed and preserved: some of our modern bookbinders also find a place here, and amongst them may be remarked the finely-carved Bible-cover in wood by Rogers of London (No. 1). Contributed by Mr. Watson, a coloured leather binding by Holloway of London, belonging to Mr. Marjoribanks (No. 2); and one by Mr. Winstanley, Jun., of Manchester.

CASES Q, R, S, T, AND U—NORTH SIDE,

CONTAINING THE GOVERNMENT CONTRIBUTION FROM THE BRITISH MUSEUM AND MARLBOROUGH HOUSE.

Her Majesty's Government, impressed with the value and importance of the scheme proposed for the Manchester Art Treasures Exhibition, followed the example of her Majesty and his Royal Highness Prince Albert, by taking an active interest in its promotion, and did all in its power to open those repositories of art which were under its control, for the purpose of contributing to an undertaking so national in its character, and calculated to give so powerful an impulse to Art throughout the United Kingdom. Accordingly, amongst other valuable means of assistance, it was decided to transfer to Manchester, the purchases made by a grant of public money at the sale of the Bernal Collection for the British Museum, and for the department of Science and Art at Marlborough House. This celebrated collection was made by Mr. Ralph Bernal, long M.P. for Rochester. Mr. Bernal dedicated the latter part of his life to collecting works of ornamental art of every description; with the indefatigable spirit of a true antiquary he brought to light a great number of hidden treasures, and among them became the purchaser, for a mere trifle, of the celebrated Lotharingian engraved crystal, now preserved as an invaluable treasure in the British Museum. Some idea may be formed of the value of the entire collection, which consisted of 4,294 objects, from the fact of its being sold by auction for nearly £71,000. Many of the most choice works of art were purchased by the authorities of the British Museum and Marlborough House, a

selection from which is contained in the remaining Cases of this aisle, arranged in their present order by J. C. Robinson, Esq., Curator of the Museum of Ornamental Art formed for the Department of Science and Art, London.

Amongst the many very remarkable and beautiful examples of ornamental art to be seen in this section of the Museum, should be particularly noticed, in

CASE Q,

the deep blue enamelled earthenware vase, Italian, 16th or 17th century; a fine gold reflex ornamented platter with raised arabesque border on white ground; several charming examples of Venetian and German glass, a valuable and interesting plaque of Italian enamelled earthenware, 16th century, in frame, at the further end, and the large and boldly designed Majolica bowl and plates beneath it, lustrous with the Gubbio glaze. Examples of English and Continental china occupy the wall side of the Case, remarkable for the delicacy of the paintings and the richness of their colour; and on the corresponding outer side, a collection of Oriental porcelain (Chinese, &c.), affording in many cases, from their simplicity of treatment and very delicate tints, excellent specimens of Chinese ceramic art; above which particularly remark the Queen's Majolica plate, greenish ornament on a blue ground, a fine sample of 16th century ceramic art.

CASE R

Is principally devoted to the illustration of Italian Majolica ware, amongst the very beautiful examples of which may be specially noticed a plate of early manufacture with a medallion landscape in centre, surrounded with a soprabianco (white on greyish white) ornament, and figures with landscape round the border: also Nos. 1744 and 1793. A Persian ewer (No. 708). No. 1717, a plate of particular interest, on which is seen a painter of this species of earthenware at his work, well drawn and coloured with a deep rich blue background; several small arabesque bordered plates around it are well deserving of notice. The side facing the central aisle is occupied with numerous good examples of Italian Majolica, or Raffaelle ware, amongst which should be particularly noticed those which are contributed by the British Museum.

WALL CASE R.

Contains examples of fine jewelled and enamelled Parian marble by Copeland; and enamelled porcelain, after the style of the Limoges enamels of the Renaissance, by Binns of Worcester. The rest of the case is occupied by very beautiful examples of Sèvres porcelain, most liberally contributed by the Duke of Portland, without any reservation or conditions, for the advantage of the public. All of these specimens deserve the closest attention, and are of the most choice description.

CASE S.

Very varied and beautiful. Observe the richly engraved ivory staff, the circular carved ivory, and the circular carved boxwood powder-flasks, and a smaller ivory one with lizard, &c. These are fine specimens of 16th century art. An ivory pastoral staff-head serves to illustrate the Louis Quatorze period. On the wall-side of the Case should be especially noticed a very rich collection of ornamental weapons. At the further end see the interesting ivory plaques or tablets of the 14th century; and the richly-carved bellows of late 16th century workmanship. The outer side of the Case presents an interesting series of articles for domestic use, caskets, combs, &c., elaborately ornamented; and on the upper portion of the Case are to be seen fine examples of Hispano-

Moorish ware, surmounted by a splendid series of Italian vases and large jugs of the 16th and 17th centuries.

WALL CASE S.

In this is arranged a very interesting collection of caskets, &c. The dark leather one (No. 1), formerly rich in gilded arabesque ornament, is a good example of the sixteenth century; this casket formerly belonged to Lorenzo de' Medici, it is now the property of Philip Hardwick, Esq. All of these caskets are of more or less importance, but more particularly we would draw attention to the caskets (Nos. 2 and 3) contributed by the Trustees of the Board of Trade, Edinburgh; they are probably by Indaco, an artist of note of the sixteenth century for works of this class, *i. e.* stucco ornament, figures, &c., on a gilt ground; although much injured, these caskets still show traces of very superior design and workmanship. The finely damascened inkstand (No. 4), contributed by Mr. Stedman, is said formerly to have belonged to Cromwell, Wolsey's secretary.

A casket, belonging to the Earl of Craven, also affords an elaborate example of Damascene work. The rest of the case is occupied with a large selection from Mr. Mayer's collection of Wedgwood ware; amongst which are placed also two very early examples of English pottery, drinking-cups, or "tygs," as they were termed, to pass round from hand to hand; one of them is dated 1612.

Venetian and German glass, of which explanatory notices have been given before, are represented by very fine specimens in

CASE T.

Amongst which should be noticed several examples of vitro di trina, such as the large circular tazza in the centre, and various goblets, &c., on the upper shelf, which, with the side-cases, contains beautiful examples of almost all the varieties of Venetian, and many of German manufacture.

The two centre vases on the upper part of the Case are good examples of Oriental enamel, whilst the ewer at the further end shows what progress has been made at the present day in reviving the manufacture and style of the Limoges enamels of the Renaissance period, numerous examples of which are placed in the end of the Case immediately beneath it.

The side towards the central aisle contains a variety of domestic and other articles, amongst which observe the boy within a glass vase, and a rare example of etching on glass, subject—the Madonna and the Infant Saviour; in enamel work a pastoral staff head, with a small reliquary or coffer of early Limoges manufacture, of the 12th or 13th century.

WALL CASE U.

Contains a good collection of Early British, Celtic, and Anglo-Saxon remains, contributed by Mr. Mayer, of Liverpool, the Royal Society of Dublin, Dr. Petrie, the Kilkenny Archæological Society, Cardinal Wiseman, and others. This section of the Museum would have been in many respects, perhaps, the most complete and interesting portion of it, had it not been for the untimely and melancholy death of Mr. Kemble, to whose hands its formation had been confided. Amongst the most interesting pieces we would draw attention to the bell case contributed by Dr. Todd (No. 1), and the horse-headed pastoral staff, by Cardinal Wiseman (No. 2), as very fine specimens of that peculiar school of Celtic Christian art, which flourished in Ireland from the 7th to the 11th century, and exercised an important influence on all northern ornamental art. The specimens of Anglo-Saxon enamelled ornament, contributed by Mr. Mayer, formerly in the Fawsett Collection, are perhaps unequalled; see Nos. 3, 4, 5. In the Case I., Meyrick Collection, will be found also a unique Celtic shield, and Early British targets.

CASE U.

Contains some splendid examples of Renaissance, Mediæval, and Oriental metal-work. No. 2125, a silver repoussé tazza ; an enamelled casket, No. 2126 ; a silver gilt table clock of the 16th century, with elaborate open-worked cover. The wall side of the Case holds many interesting minor articles of domestic use, the most remarkable of which are an engraved ivory quiver-shaped knife case, containing several knives, No. 2165 ; a steel fork, No. 2256 ; a silver-gilt spoon, No. 2252 ; a carved wooden spoon, No. 2142; and a spoon mounted in silver-gilt and enamelled, No. 2346. On the step are several fine examples of metal-work, silver-gilt salvers, richly ornamented, and a cup of good design, supported by a halberdier as stem ; at the farther end is a beautifully damascened salver, after an Oriental model ; and in the Case below several small articles of great value and beauty, amongst which see, No. 2375, a richly worked Augsburg clock, and Nos. 2362, 2370, enamelled watches of the 18th century ; an enamelled box, No. 2130. Of the jewellery see No. 2656, St. George and the Dragon ; and No. 2756, a pendant ornament of the Renaissance. On the outside division of the Case several series of keys, medallions, and other small subjects, merit particular attention ; and especially observe the two very fine examples of pewter salvers in the style of Briot, with raised ornaments and figures most delicately executed ; in the centre of one is a seated figure, with the inscription "Temperantia" ; in the centre of the other, an inlaid piece of Renaissance Limoges enamel,—subject, Cupid Armed. Indeed the whole of this contribution, although necessarily touched on so briefly in the Catalogue, is of the most choice description, and offers admirable suggestions to the artist and the manufacturer, which it is hoped will not be passed unheeded.

FURNITURE.

Amongst the principal objects used as furniture from the 15th to the 19th century are to be remarked the works in carved wood and tapestry. Cabinets, wardrobes, beds, chairs, and dressoirs (dressers), which had been favourite subjects of decoration during the Mediæval period, partook of a still more decorative character from the 15th and 16th centuries onwards. The Italians were especially famous for works of this class during the 16th century, and some of the best sculptors did not disdain to turn their genius to carved and inlaid wood furniture ; thus some of the wardrobes and large oblong coffers for dresses, presented to brides at their marriage, exhibit examples of wood carving of a very fine character. See the one contributed by Mr. Rothwell, and one from the Soulages Collection in the South aisle.

At the close of the 16th and during the 17th century, a more ornamental style prevailed, and the numerous rich cabinets of this period of architectural design are inlaid with coloured woods, ivory, tortoiseshell, mother-of-pearl, precious stones, medallions, &c. Germany was perhaps even more celebrated for these rich cabinets than Italy, and splendid specimens are still preserved by Schieferstein of Dresden, Hainhofer, and Baumgarten. To Schwanhard is due the invention of those pleasing undulated and zigzagged cuttings on ebony, of which several good examples are to be seen in the Museum. See the frames contributed by the Earl of Cadogan and Mr. Rothwell in the South aisle ; for a splendid example of a carved ebony cabinet, that of Mr. Holford in the North aisle.

Very fine pieces of the furniture of the 18th century are to be noticed in the contributions of Her Majesty, amongst which especially observe the grand ormolu and Boule cabinet by Gouthier ; the cabinet of the Cardinal de Retz, a fine example of the peculiar inlay practised by Boule, of Paris, during the 17th and 18th centuries, and a cabinet by Vernis Martin, which affords a good idea of his peculiar style (in the North aisle) ; these are graciously lent by Her Majesty from Windsor Castle. The other wardrobes, dressoirs, cabinets, &c., afford illustrations of a great variety of styles, amongst which particularly note the Earl of Cadogan's excellent French Renaissance of the 16th century, Miss Auldjo's good Italian 16th century work, Cardinal Wiseman's excellent specimen of the 15th century style, and Mr. Brunel's, both of which serve to show the boldness and vigour of late 16th century ornamental sculpture, in the South aisle. Tapestry, which

had been manufactured by the Italians, French, and Flemings during the Mediæval period, was not made in England until early in the 17th century. Hangings for walls of the 17th and 18th century, of French and Flemish manufacture, woven with subjects taken from the painters most in vogue at the time; Teniers, Vanloo, and Le Brun, are to be seen in the tapestry from Buckingham Palace and Windsor Castle. Other examples of the textile art are contributed by the Duke of Buccleuch, Mr. Ellis, Mr. Domett, the Honourable Ashley Ponsonby, and Mr. Miles, of Ford Abbey. Interesting specimens of embroidery in silk, a style of work much in vogue during the Middle Ages, are to be seen in the contributions of Mr. Howard of Corby, Stonyhurst College, St. Gregory's Church, Norwich; the Saddlers' and Fishmongers' Companies, Rev. E. Kennaway, Henry Bowden, Esq., and others, in Cases X, Y.

GLASS CASES IN V, W, CENTRAL HALL (NEAR THE TRANSEPT).

Amongst other branches of decorative art illustrated in this portion of the building, one especially deserves more than passing attention—that of ornamental bookbinding, which, during all ages until our own, has frequently been of a truly artistic character; thus, amongst the works in metal, ivory, and enamel of the present Collection may be seen very beautiful examples of the application of those arts to the decoration of book-covers. Most of those exhibited in the Museum are of the Renaissance period; during which, embroidery, metal-work, and leather, tooled, stamped, pounced, gilded, and coloured, and sometimes an inlay of different coloured leathers, are of frequent occurrence.

The greatest patron of the art of leather bookbinding, in the early part of the 16th century, was the Chevalier Grolier, who generally employed Gascon, specimens of whose workmanship, choice even at a time when the arts were at their acmé, are now eagerly sought for by connoisseurs. A volume printed by Aldus, and bound by Gascon, with the name of Grolier himself inscribed on it, is a treasure of great price. The present series of illustrations has been kindly furnished by Mr. Felix Slade, Sir Charles Price, Mr. Nicholson, and Mr. Turner. To the three first is also due the excellent examples of modern French and English bookbindings, very tastefully designed and beautifully executed; amongst which may be seen the large volume by Bedford, which obtained the prize of the silver medal at the Paris Exhibition in 1855.

The Cases Y containing lace-work exhibits two distinct methods of manufacture, the one called "Guipure," worked with the needle; the other called "Pillow-lace," or bobbin-lace, made with bobbins on a cushion. The last is comparatively of modern invention, and is generally supposed to have been first practised in Germany about the year 1560. It includes a great number of varieties, such as the well-known Spanish, Mechlin, Brussels, Valenciennes, Chantilly, Honiton, &c.

The "Guipure" lace, made with the needle, consists also of many varieties, and is sometimes of what may be called a respectable old age, even to an antiquary. It is known generically as point-lace, and is divided into several kinds of "point," the most beautiful of which are the Venetian, Rose, Portuguese, Maltese, and D'Alençon. Lace which until the present century was an expensive article of luxury, is now manufactured at a very low cost by means of machinery. The present collection of specimens of old lace has been obtained almost entirely through the kindness of Miss J. Clarke.

The gold and silver Cases K at the end of the Central Hall are mainly due to Messrs. Hunt & Roskell, and contain some very fine examples of art in the precious metals; pre-eminent amongst which may be cited, the large silver repoussé vases, designed and ornamented with figure subjects by Vechte; the splendid shield contributed by Her Majesty, a present from the King of Prussia, on the birth-day of the Prince of Wales; and Mr. Holford's remarkably spirited group in silver, of a processional car, probably of some particular trade on a public holiday (from Burgmayer's Triumph of Maximilian), a very remarkable and finely executed Venetian work of the early part of the 16th century by Lugagnolo.

Cases Z contain Mr. Mayer's fine collection of gems, and mediæval works of art, amongst which are to be remarked some very fine specimens of wood-carving, Limoges enamel, &c.

THE ORIENTAL COURT

Previous to the Great Exhibition of 1851, the great majority of visitors would have been more than surprised at hearing that an Oriental Collection was included among the Art Treasures exhibited at Manchester. But the London and Paris Exhibitions of 1851 and 1855 have shown, not only that the East abounds in varied natural products and rich manufactures, but that it has inherited a knowledge of, and daily practises, the various arts of decorative design with taste and exquisite harmony of colouring. And this so much so, that the productions of the East will not only bear, but repay examination, even after a visit to the Art Treasures of the rest of the Exhibition.

But before proceeding to examine the Oriental Court, it is desirable to ascertain the countries of the East which are chiefly represented, and who are the people by whom the various articles have been designed and manufactured. It is fortunate that the principal contributions are from India and China, as these may be considered the two different, and also very distinct types of the civilisation of the East.

With the Indian have been placed some of the tasteful productions of Persia, and between these and China, some of those of Turkey. On the opposite side of the Court, and between China and India, are placed a few of the manufactures of Burma, Pegu, and Siam.

Civilisation, with its attendant arts and manufactures, was early established in the East The disinterred palaces of Nineveh have revealed the high perfection to which many of these were carried. Destroyed in the year B.C. 606, its cuneiform records have been deciphered up to the ancient date of B.C. 2231. The Ninevites worked metals, carved stones, glazed earth, made glass beads and cylinders, were acquainted with weaving. They dyed and embroidered cloths, and used umbrellas and fly-flappers, as in India at the present day. The latter were probably made then, as now, with the tail of the ox or yak of Tibet. Babylon again, situated at the head of the Persian Gulf, was admirably adapted for commerce. Hence we have reference to "the Chaldæans, whose cry is in the ships." Isaiah, xliii. 14. And we read of Babylonian carpets and tapestry, and its cloths of various hues; and as early as the time of Joshua, of "a goodly Babylonish garment" among the spoils of Jericho.

Persia also practised many of the same arts, and with skill, as we can still recognise in the sculptured ruins of Persepolis. The present inhabitants continue to practise some of these arts with at least as much taste as any other people, as shown in the patterns and colouring of their carpets, or the beauty of their enamel work: of both there are specimens exhibited by Sir John M'Neil, as well as of some ancient carved stones and cylinders made into bracelets. The Arabs did not cultivate literature, science, or the arts, until after their Caliphs had settled at Bagdad, and no doubt benefited by the previous culture of the fine arts in these regions.

The philosophical Heeren has ascribed the flourishing state of Babylon, as well as of such cities as Palmyra and Petra, and even of some of those of Egypt, to their having been situated on the route of, and to their having participated in all the benefits of the commerce of ancient India. The country, from being within the limits of the tropical rains, must always have grown many precious products which would be valued in the drier and colder countries of more northern latitudes. The earliest inhabitants are generally considered to have been of Scythic origin. They must have made considerable advances in civilisation, for the earliest writings of the Hindoos refer to the Dasyos and black Asuras as having kings and cities. Their sacred hymns known by the name of the Rig Veda, are supposed to have been composed 1200 or 1400 years before Christ. The Hindoos probably entered India by the western side, as the very remarkable Soma plant which is constantly referred to in their libations, is found nowhere within the limits of Gangetic India. They are considered, like the ancient Persians, to have inhabited some central part of Asia, called Aryavarta, or home of the Aryans. In consequence of other colonies from the same central position having proceeded westward, is accounted the similarity in many points of Sanscrit with the Persian, Greek, Latin, and Celtic languages. Even at these early periods the Hindoos governed themselves according to their village system. Law institutes were composed as well as epic poems. Philo-

sophy was studied as well as astronomy, arithmetic, and algebra. Some progress was made in medicine, and apparently also in chemistry. It is not surprising, therefore, that many of the arts should have flourished in India at very early periods, nor that agriculture was one of them. The art of engraving was well known. The fabrication of golden and of iron mail, as well as of ornaments, is alluded to, and "the pliant metal" is referred to as being "bound round the wheel." To their general cultivation, therefore, as well as to natural taste, we must ascribe the skill with which they design patterns, and appropriately decorate whatever they use, at the same time employing colour, so as to produce ever-varying and yet pleasing and harmonious results. The specimens exhibited from the Collection of the East India Company, have been selected chiefly as displaying artistic skill in the art of decoration.

Paintings.— On entering either of the doors from the transept, we may observe on the wall between them a few paintings by native artists of the city of Delhi. These are not shown so much as specimens of skill in the art, as examples of what they are capable of doing if they had the benefit of instruction, or even if any of them had ever seen any of the wondrous marvels of their art, which are now contained in the same building with these their own productions. Artists in India are frequently employed to draw the patterns which are afterwards woven into the shawl of Cashmere, the brocade of Benares, or the muslin of Dacca, or embroidered on calico, cloth, silk, or velvet, or even engraved into marble, tough jade, or hard metal.

The small painting representing a native family of rank witnessing a nautch, or native dance, is a favourable specimen of the skill of the artist, whose name unfortunately has not been transmitted with his work. Here the various attitudes and costumes are well represented, and all harmoniously coloured, while the expression of countenance in the family attendants is well contrasted with those of the musicians who accompany the dancing girls. Miniatures of two of the Emperors of Delhi, of many of the chiefs, and of an Eastern beauty, are included in the same frame with a group of four figures from the Punjab, and some pleasing views of the mosques, tombs, and palaces on the Jumna. The central drawing, with another of the Court of Akbar, is interesting, as giving a view of one of the emperors of Delhi seated on the celebrated peacock throne, with all his courtiers and attendants, on a state day.

Persian Paintings.—With the above we may compare the three paintings on the eastern wall, contributed by Sir John M'Neil. These represent the Shah of Persia and his Court. They were copied from a room in his palace of Nagaristan, near Teheran. The long pictures are from the two sides, and the central one from the end of the room or gallery. The whole represents the shah seated on his throne, surrounded by his sons, and attended by his sword-bearer, shield-bearer, cup-bearer, rifle-bearer, and other officers of the household. In the lower compartment, and on the two sides, are the ministers of state, foreign ambassadors, and the nobles of the Court, in their proper Court costume, assembled on the solemn occasion of the "Nuo Roz" or New Year's Day, which is the vernal equinox. The three European ambassadors, represented in each of the large pictures, are intended for English and French. The artist never having seen a European, took the costume from some old Dutch prints, and added the red cloth boots, which are an indispensable part of the Court dress, though usually worn by Europeans under their trowsers. All the Asiatic costumes, Sir John continues, are of wonderful accuracy, and almost all the figures are portraits, and can almost all be recognised by persons who knew the men. They include nearly every remarkable man of the last generation who resided at, or belonged to, the Court of Futteh Ali Shah.

Architectural Drawings, &c.—Along with the Indian Paintings are arranged some miniature views of some of the mosques and tombs situated on the banks of the Jumna. Above them are large drawings of some of the same buildings, with a view of the interior of the Taj at Agra. These give a tolerable idea of the Mahomedan style of architecture of the North West of India. Exactly opposite, that is on the Western wall, there are views of the remarkable Hindoo buildings from as far south as Madura and from Ramiseram, an island opposite Ceylon. The 999 pillared choultry from inside the pagoda at Madura, and the colonnade 220 yards long in the pagoda at Ramiseram, are well worth notice. A still older style of Hindoo architecture is represented in the various photo-

graphs of the temples of Siva and Vishnu; while the peculiarities of the Buddhist architecture may be seen in the oil-paintings of the cave temples of Elephanta, placed near the golden representations of Buddha himself, as clothed at different seasons of the year, at Bangkok in Siam. These paintings and photographs are a part of the results of the orders of the Court of Directors of the East India Company to make drawings of all those ancient buildings.

Mats, Carpets, &c.—The walls of the court are in a great part covered with textile and other manufactures of India, contributed by the Honourable the East India Company. The mats exhibited are remarkable as well for the fineness of the materials as for the variety of the patterns with which they are wrought. The large mat hung up on the North wall is worthy of notice, not only on account of its size, but also for the skill with which it has been made, and the rich coloured and many-patterned border with which it is surrounded. It was manufactured at Midnapore in Bengal. The other mats on the same, as well as on the West wall, made on the Malabar Coast, and near Cochin, are also good specimens of mat-making.

Cotton, Woollen, and Silk Carpets.—On the North wall may also be seen some Indian applications of the great staple of Manchester. Cotton, in India, besides the ordinary, is used for a variety of other purposes, such as carpets and rugs, coverings of various kinds, also for tents, sails, and ropes. The large carpet, conspicuous for its white ground, covered with an elegant pattern and border, was manufactured at Wurrangul, situated within the territories of the Nizam. The blue and white rug on the right is from Agra, and the pleasingly-coloured one on the left from as far north as Mooltan. The *Sutranjees*, though made of cotton, may be compared to hemp-carpeting. They form a very common manufacture in almost every part of India. Though usually in stripes of different colours, as in the elegantly varied ones from Agra, they are also sometimes made in check and diamond patterns. Great numbers are made in the Madras Presidency, and some of very large size at Ahmedabad, on the Bombay side.

A small *silk* carpet from Cashmere, placed over the entrance into the Water-Colour Gallery, was much admired in Paris for the variety of colours which are employed, and for the skill with which these are all harmonised. Beside it is a silk carpet from Tanjore, and in the centre of the opposite or Eastern wall, is one from Wurrangul, with woollen rugs to the right from Ellore, near Masulipatam, though these are not the most favourable specimens of the beautiful carpets and rugs of that place.

Herat, &c., Carpets.—Along with these Indian carpets we must not neglect to notice the shawl-patterned one of wool, which together with the striped rug below it is fixed on the Southern wall, as both are the manufacture of the lately much-talked-of city of Herat, which is famous in the East for its manufacture of carpets. The fame seems not undeserved, if we take these as ordinary specimens, or look at the two small rugs which formed part of a pair of saddle-bags, and in which we may safely admire not only the pattern, but also the harmony and softness of colouring. These characteristics are still more conspicuous in the small carpet to the left of the rug, which is contributed by Sir John M'Neil, and which he has stated to have been the work of the Turcoman tribes of Serrakhs—an oasis in the desert between the territories of Persia and Bokhara. The tribe is now extinct. The fortress of Serrakhs was taken by the Prince Royal Abbas Meerza, grandfather of the present shah, in 1833. The carpet was obtained from the Persian soldiers who plundered the place.

Embroidered Floor Coverings.—Along with the carpets we must also notice the embroidered floor coverings, which are also much used in the East for the same purposes as carpets. The large one on the South wall is from Cashmere, and is a splendid specimen of embroidery, whether we examine the design or the colouring. On the left of it is a smaller one, of coarse but effective workmanship, from Scinde. This is of the kind often employed to throw over coffins. Near these, and on the left of the entrance, is a beautiful specimen of Persian workmanship, from Sir John M'Neil.

On the further corner of the Southern wall is another specimen of Cashmere workmanship on a white ground, while below it is one from Khorassan, and on the west of the tent some embroidery on a scarlet ground, from Tibet, showing how widely spread is the art of skilful embroidery in the East.

On the Northern wall, above the representations of Buddha, there is equal taste and still more effective workmanship, as being in a less tractable material, that is leather, from Wuzeerabad, in the Punjab. The use of such must be very ancient, as men are referred to as spreading their skin carpets in the Sama Veda.

The printed palampores, from Masulipatam, &c., are noticed below.

Textile Fabrics in Cases I and M.—The specimens of weaving, of embroidery, and of printing, are only instances of arts which are extensively practised in most parts of India, and of all of which specimens in considerable variety may be seen in the two long cases which extend from west towards the east on the northern side of the Court.

Muslins and Calicoes.—Here we have first the famed muslins of Dacca, not such as are remarkable for fineness, but such as display skill in design, or in the pattern with which they are woven, either in pieces or scarfs, some being simply white, others coloured. Some of the figured muslins are curiously formed by breaking down the texture of the fabric with the needle, and converting it into open meshes. Others again are simply embroidered with cotton : some with the Moonga, or wild silk. These are followed by coloured woven fabrics, ginghams, &c., from Benares, Madras, and Hyderabad in Scinde.

Calico Printing, and Printing in Gold.—The East has long been famed not only for the brilliancy of, but for the skill with which colour is employed, for the decoration of everything employed, whether for clothing or for furniture, for trappings for horses or elephants, &c. Pliny relates that the Indians displayed flags of various colours. He had also heard of the wonderful art in which cloth, though dipped in a liquor of one uniform hue, came out tinged with different colours. Calico-printing is an art, which, like several others, was common to Egypt and ancient India. The latter still continues to practise the art with a skill which will extort admiration for the palampore on the Northern wall, printed in gold and colours, from Masulipatam, or the smaller one from Boorhanpore, on the Eastern wall, as well as for the Prayer carpet from Madras, which is immediately above it. Though the application of European skill and science now enables the calico-printer of Europe, to surpass in many particulars his brother workman of the East, yet the latter continues to produce patterns which have a crowd of admirers, from the skill with which they harmonise colours, and proportion the ground to the pattern, so that a good effect is produced both at a distance, and on a near inspection. The chintzes, printed muslins, and palampores, are chiefly from Futtehghur. The specimens of printing in gold from Jyepore, &c., are remarkable for the elegance of the effect, the softness of the material, and the permanence of the gold even after friction,—all evidences of the skill that has been attained.

Embroidery.—As the walls display some specimens on a large scale, the cases contain such as are calculated for ordinary wear, in the form of scarfs and shawls in muslin, net, and cashmere cloth, embroidered with cloth or silk from Dacca, or with gold or silver thread from Delhi. Hyderabad in Scinde sends some beautiful specimens of embroidery in the form of table-covers, book- and chair-covers, aprons, and slippers, while the series is completed by an elegantly embroidered (*kar-chobi*) saddle-cloth from Berhampore in Bengal.

Silk and Gold and Silken Fabrics.—In Case M we have silk goods employed by the natives for their own wear, as their *mushroos*, with a satin face and cotton back, their *soosees*, which are also silk and cotton, the Lahore taffetas, remarkable for their substance, and all for the neatness of their patterns, or the delicacy of the stripe with which they are varied. Bangalore in the Mysore weaves silk shawls and scarfs of every colour, and of a variety of patterns. After these we may see some specimens of the double weaving of which the natives are so fond, and of which excellent specimens are obtained from both Benares and Poonah. The *loongees*, or native scarfs, though differently worn from those intended for European use, are remarkable for the richness of their borders and ends, and the skill with which the gold is harmonised with the silk of different colours. This is also conspicuous in the muslin scarfs with which the native women envelope themselves, and allow the gold and flowered ends to hang down over the shoulders and in front. These are followed by the beautiful fabrics of muslin, gauze and silk, variously embroidered or woven with silver or gold thread, some of which are

known by the name of *Kimkhaubs*, or brocades, and for which both Benares and Ahmedabad are famed.

Cashmere Shawls.—The collection terminates with some cashmere shawls, which are too well known to require further notice. Some of those exhibited were much admired even in Paris.

Jewellery—Gold and Silver Work.—At the Eastern end of the room some Indian jewellery is shown. This has been selected not so much on account of its value, as to show the nature and style of the ornaments worn by natives of India, both men and women, as seen in the miniatures already referred to, as well as in the portrait of General Jung Bahadoor. The people of the East have been famed for gorgeousness of personal decoration from the earliest times. We read in the Bible of many female ornaments, the nature of which it is difficult to understand; and decorations of gold and jewels are frequently mentioned in the hymns of the Rig Veda. Here we have bangles, bracelets, and armlets, together with anklets and toe-rings; some of the former with bells, which may recall the tinkling ornaments about the feet of the Jewish women. Nose-rings and ear-rings of various kinds are likewise worn in India as well as forehead ornaments, of which there are some elegant specimens. The necklaces are often in several rows, and cover the bosom, some elegant in pattern, with intermingled rows of drooping pearls, jewels, and gold. The natives do not hesitate sometimes to place a common bead near pearls to obtain the charming effect of colour.

Some articles are shown as skilful imitations of precious stones, in which, as in many other arts, the natives of India excel. The gold rose-chains and bracelets from Trichinopoly are excellent specimens of skilful workmanship. Near these we may see a gold chain of nobility with rubies from Ava; also an elegant gold cup, boxes and an ear-knob from Pegu, all showing taste in treating such subjects in distant parts of the East.

Indian workmen are also famed for their filagree work, of which a few specimens, made into brooches, bracelets, &c., are shown, as well as some large specimens in the form of vases, baskets, and caskets, both in the case and on the tables. Two small vases, made in imitation of European work, are interesting, as having belonged to Warren Hastings, and are contributed by the Rev. F. Leicester, of Daylsford.

Silver work, in the form of golabdans, or rose-water sprinklers, exercises the ingenuity of workmen in the elegant forms they produce. Perforated and engraved silver washed with gold, is seen in the works from Malwa and Lahore. Bowls of silver, elegantly embossed, from Burmah, are shown by Messrs. Hunt and Roskell, and by R. Gough, Esq.

Enamelling.—The art of enamelling has been practised in the East from very ancient times. The Chinese have long been famed for particular kinds, and the Persians produce works displaying superior taste and skill, as seen in the small specimens from Sir J. M'Neil. In India we find jewellery frequently enamelled over on its under surface.

The art is most frequently employed in India for decorating the sheaths of daggers, and the scabbards of swords, as well as the stocks of matchlocks, and various accoutrements. Some beautiful specimens in Case A, from Cutch and Scinde, are contributed by the East India Company, others by General Lygon and Lord Delawarr.

In the same case are some silver enamelled articles from Cashmere, as well as others, enamelled in gold, from Kangra. From Indore there are specimens of what has been called enamelling, contributed by Sir Robert Hamilton; but it is rather inlaid figures in gold, on a green ground.

Bidree and Nielli-like Work (A).—The silver bowl from Siam appears of the nature of nielli work, and seems to be formed by the pattern being punched out from the inside, and the interstices on the outside filled up with the black lacquered ground, while the pattern seems to have been afterwards gilt. The flowered and patterned border of the silver bowl, gilt inside, from Pegu, seems to have been similarly formed. Near these there is a curious ornament from Tibet.

Along with these there are some elegant specimens of what is called Bidree ware, from the City of Beder in Central India. The objects are usually graceful in form, inlaid with an elegant pattern, forming hookhas, vases, incense-stands, &c., and having the appearance of nielli work. The basis here is a compound of zinc, copper, and lead, upon which a pattern is first drawn and then engraved. The cavities are then filled up with

silver. The black colour of the metallic base is said to be produced by rubbing it with a compound of different salts, and sulphate of copper.

Gems and Jade Work.—The polishing of gems as well as of crystal, of agates, cornelians, &c., has long been practised in the East, as revealed by specimens found in the ruins both of Nineveh and of Babylon. The art is practised in many parts of India; but on a large scale only at Cambay. The art could not be carried to its present perfection unless the natives had good steel as well as diamonds and corundum: with the aid of these they make elegant crystal, agate, and bloodstone cups, &c. The same materials enable them to work and inlay the tough jade, which reaches India on one side and China on the other from Ili or Elee, a colony belonging to China, situated between it and Tibet. A beautiful jade box, inlaid with precious stones, has been contributed by her Majesty, and a specimen in form of a leaf by Lord Hastings. Both were in the Indian collection of 1851. Other jade cups from Cashmere and Nepal (Case A) are contributed by Hunt and Roskell, and Mr. Fischer, &c.

Oriental Arms and Armour.—The splendid collection of arms contributed by her Majesty the Queen, placed along the Southern wall, and in cases round the tent, and the selection from the Museum of the Honourable the East India Company, with a few specimens from General Lygon, in case F, display some of the finest specimens of workmanship which have ever been brought together, and are worthy of comparison with that of European make in the nave. The use of arms is nearly coeval with man, and every variety even of defensive armour has been used from the earliest times in the East. Ancient Sanscrit works mention the fabrication both of iron and of golden mail. Armour is still occasionally worn in North West India and in the Punjab. Sir H. Rawlinson lately stated that the Persian army is the only one, in which some thousands of men are still clad in armour. India has long been famous for its manufacture of *wootz* steel, which is called *foulad-i-hind* in Persia. There the best swords are made with steel imported from India; whence *juwab-i-hind*, "an Indian answer," means a cut with an Indian sword. There was, therefore, much point in the saying of the Bombay troopers, who, after lately cutting up a square of Persian infantry, said, they had given their *juwab*, for their colonel having been killed a few days previously.

The arms would appear to belong to different ages of the world, but they are all actually in use at the present day. Thus we have bows and arrows and shields of various materials; some of the last most elaborate in workmanship. Swords, daggers, and battle-axes in every variety, helmets with small plumes of feathers, and armour, both chain, scale, and plate—one suit of linked armour of recent workmanship forms a complete dress, from the covering of the head to the shoes for the feet. Some display in a remarkable manner the skill of the cutler, (even where what is called the Damascene blade is due in a great measure to its having been formed of wootz steel,) as for instance in the swords in which pearls are let into the centre of the blade, and still more in the daggers contained one within another, all of hard steel, with the line of junction so beautifully welded as to be hardly preceptible even with a magnifying glass. So also the barrels of the matchlocks display elegant specimens of twisted, of wire, and of damascene steel.

Besides the excellence of the steel we must notice how gracefully most of it is channelled into patterns or worked in bold relief: much of it is deeply engraved in patterns, sometimes in letters, and the interstices filled up with gold. The same elaborate workmanship may be seen in swords and matchlocks, shields, helmets, and gauntlets. Where each article is worthy of notice it is impossible to particularise workmanship. But a revolver matchlock inlaid with silver, presented to the East India Company by Sir Robert Hamilton, is worthy of notice as a great curiosity, as is also the grasshopper gun of Ceylon, and the long matchlock, with a rest, from Lahore. The cap of the fanatic Akalees is interesting, with its discs which are used as offensive weapons. These being thrown with great force and dexterity so as to inflict severe wounds at a distance.

The best arms are now made chiefly along the north-west portion of India; but also in the Nizam's territory. The gunsmiths of Monghyr and of Agra make some excellent imitations of European pistols and fowling-pieces.

Copper, Brass, and Pewter Articles.—Workers in precious metals and in steel, as the Indians are and have been, were not likely to fail with the other metals which they have

long known, as well as a variety of metallurgical compounds. Their copper they harden with tin, and to their bells they know how to give a beautiful tone. A few are exhibited from Bellary and Tanjore. The beauty of external form, as well as of various patterns may be seen in many of the metallic hookhas, legs for bed-posts, as also on the brass plates, lamps, braziers, caskets, and drinking-cups: brass being much used in India for all domestic purposes. With these are placed some betel-nut cutters, which are sometimes described as ancient snuffers.

A teapot from Tibet is remarkable for its form as well as its workmanship. It is formed of copper and lined with tin; perforated silver ornaments with turquoises are nailed on, and inscriptions in the Nagree character engraved. Upon the shelf placed along the Southern wall, there are some specimens of Hindoo mythology, including what is called the Trimurti or Hindoo Triad, from J. Pulsky, Esq. Smaller specimens are contained in Case D. Case E contains embroidered elephant trappings, also embroidery from Burma, sent from Windsor Castle.

Pottery and Scinde Tiles.—Though a collection of Indian Pottery would have been interesting, if from different parts of India, only a few models have been sent. It has not, however, except in external form, attained the perfection of other countries. This is perhaps owing in part, to the custom of destroying each article when it has been once used. That much more might have been done is evident from the specimen of encaustic tiles. These are still made in Scinde as they were made there a thousand years ago, and with such we know many of the mosques and tombs in India are covered, as they are also in Persia.

Carving in Ivory, Horn, Wood, &c.—Case G contains specimens of the skill of the natives in carving in ivory, for which several parts of India, but especially Berhampore, are famed. Among these we may observe some excellent representations of the elephant, camel, and ox, and even of the giraffe, as also of human figures, though it is often said they cannot execute any thing good of this kind.

Close to these are different ornamental articles made of horn, very skilfully managed, as well as boxes made of porcupine quills. On the table is a more elaborate piece of carving, contributed from Windsor Castle, representing the goddess Kali, ten-armed, and with attendants, at a sacrifice.

Carving in Stone and Mosaic Work.—Polishing the hardest surfaces, executing temples out of the solid rock, as well as sculpturing the gods of their mythology, the Hindoos have long been familiar with. Here we however have only small specimens of how they can sculpture the elephant, ox, and other animals, from Gyah, with some open trellis-work in marble, a material much employed in this form in North West India for their windows and round some of their tombs.

The taste and skill of the artist are still more conspicuous in the mosaic card tray in the same case, as also in the chess table from Agra placed within the tent.

Lacquered Ware.—The name *lacquer* is evidently derived from the Indian word *lac* or *look* of the resin which is universally used in India, for varnishing as well as for uniting things together. Some ornaments are made chiefly of lac, and variously coloured. Others are merely varnished. The articles from Hyderabad in Scinde, for instance, the nests of boxes and of balls, are remarkable as specimens of turning, as well as for the variety of patterns with which they are covered, and at the same time harmoniously coloured. So also in those from Silhet, and likewise in the boxes from Burma, in which, however, the juice of the varnish-tree is no doubt employed. Some larger works of Scinde lacquered ware, as vases, and legs for bedsteads, are shown on the wall-shelf.

Ivory, Sandal-wood, and inlaid Boxes.—In Case H, we have carved sandal-wood boxes from Mysore and Canara, with specimens of the famed Bombay inlaid work, of which there is a small box of fine workmanship inlaid in gold (Mrs. Royle). From Vizagapatam there are ivory and sandal-wood, as well as ivory and tortoise-shell backgammon boards, with wooden bread-plates elegantly carved, from Saharunpore. In the centre of the whole there is a beautifully inlaid chess-table evidently of Indian workmanship from the Meyrick Collection. There is also a Pegu box which ought to be compared with the betel-nut trays at the other end of the room, and an ancient box, like Bombay inlaid work, with painted ornaments intermixed, from Mr. Falkener, who has also sent three beautiful chairs of similar workmanship, and which are placed on the neighbouring dais.

Papier Mâchée work, &c.—(Case E.) The principles displayed are still more conspicuous in the so-called papier-mâchée work displayed in Case E, as in the shawl-patterned tray, and in the writing-cases usually carried in the waistband, with the drawer containing the inkstand, knife and scissors. The pen in the North is a piece of reed; in the South, iron styles, often ornamented with silver and with gold, are employed (Case A), from Malabar and Coorg. Along with the above there is a drawing of a shawl pattern; books in the Arabic and Persian character, with illuminated pages; playing cards, as used both in Rajpootana and in Central India; as well as the game of *Pucheese*, with elegantly carved little figures contained within the counters with which they play. Some wooden toys show how elephants and camels are caparisoned.

Caligraphy.—In addition to the above, some ornamental writing in the Nagree character is shown in a frame under the Shah of Persia, with elegantly flowered borders and letters covered with ornament.

Musical Instruments.—A small collection of musical instruments from Dacca is shown on the Western wall, in order to exemplify the practice of the natives of India of "decorating construction," as may be seen also in the spinning-wheel close by. "Decoration is never, as with us, purposely constructed."—*Owen Jones.*

Tent and Bombay carved Furniture.—In the centre of the room, a tent has been erected in the form of what is called a double-poled one. Within it has been placed some of the gorgeous specimens of Indian embroidery in gold, as well as some of their silk-gauze and kinkhab fabrics. On the floor are placed embroidered bolsters and pillows, which are used when sitting on the floors, or under shameeanahs. Emblems of royalty, fly-flappers, &c., are also seen with some parts of dress, as turbans, and slippers: among the latter is a very curious pair, with long tapering points, and the two halves of different colours, as we read of being worn formerly in Europe. Inside is placed a Mosaic chess-table from Agra, with some of the famed carved furniture from Bombay, of which other specimens are arranged round the Court. The wood is called blackwood, and is that of a tree called *Dalbergia latifolia*. Around the tent, we have arms of various kinds, armour, &c., Indian saddles and horse trappings from her Majesty and the East India Company. On the south of the tent, there is a table which is called Persian, but which looks very like Indian workmanship: the surface is inlaid with some polished elephants' teeth, as well as pieces of lapis lazuli, with ornamentation very like Cashmere or some Bareilly work. It is exhibited by the Rev. F. Leicester, of Daylsford.

Turkish *Arms and Furniture.*—In Case D there is a splendid contribution of Turkish arms from her Majesty the Queen. The guns and pistols have excellent Damascene barrels, with the stocks richly ornamented. The powder flasks are of great size with tapering necks, and though elegant in shape and richly ornamented, cannot be very convenient for use. With these there is a hookah with stem and pipe all enamelled, and resembling some Persian work.

On the dais, on the west side, there are boxes, stools, and pattens for the bath, inlaid with mother-of-pearl and tortoise-shell, contributed by E. Falkener, Esq.

China, Burmah, Pegu, and Siam.—Our space will not allow us to do justice to the other countries which are here represented, even if materials sufficient for the purpose were exhibited. But the contributions being chiefly from individuals, they of course keep only such things as are suited to their collections.

From *Burmah*, we have the gold chain of nobility, as well as small boxes inlaid with rubies, already referred to in the jewel case. There is also in Case L, a piece of silk remarkable for its wavy pattern and mixture of colours very different from the Indian, but which is much esteemed by the Burmese.

From *Pegu*, there is on the wall, near the north end corner, a red silk coverlet with strange figures embroidered on it. But in the jewel-case the necklaces, ear-knob, scent-boxes, and engraved gold cup display taste in the arrangement of their patterns as well as skill in the management of their material.

Siam is represented by two elegant betel-nut trays on the table between the two doors—the wood is lacquered and inlaid with mother-of-pearl; also by the silver cups gilt inside, with the pattern on a dark ground, like nielli, in Case A.

Chinese Productions.—China being one of the most early civilised of nations, and its

inhabitants remarkable for their ingenuity and patience, claims the first discovery of many arts which the people still practise with unequalled skill, though these are not all adequately represented. But the silk shawl manufacture and embroidery was probably never better represented than by that contributed by J. P. Dudden & Co., which is understood to have been intended for the Exhibition of 1851. The shrubs, flowers, birds, and butterflies, are embroidered with remarkable skill and power of colouring.

Above this, are some pictures of Chinese scenery and domestic life, from S. Gregson, Esq., and in the same case with the shawl some beautiful enamels from Lord Hastings and Mr. Daniel Hanbury. Enamelled vases and dishes are contributed by R. Hawkins, Esq. These are generally in blue enamel, but one is of yellow enamel, while the two large pictures in enamel are curious specimens of the art.

Case K contains some elaborate specimens of carving the tough jade, which the natives of China are skilful in carving and polishing, and probably by the same means as the natives of India. It is obtained from the same district of Elee.

The porcelain of China is shown in the nave, Case D, but there are fine specimens of a dish and large bowl here from her most gracious Majesty the Queen.

Metallic compounds of various kinds are well-known to the Chinese, as evidenced in their gongs, in what is called their white copper, and their bronzes. Of these a considerable variety of excellent specimens are from the collections of Lord Hastings, J. P. Fischer, Esq., F. Pulsky, Esq., S. Addington, Esq., Joseph Mayer, Esq., Messrs. Hewett & Co., among them some large figures of the Chinese god of happiness, and likewise of Quonyem, from the sacred island of Pato, probably Kûan-yin, by some thought to be one of the names of Buddha, and by others that of one of the intelligences proceeding from him, and one no doubt highly honoured in China.

Of the great skill of the Chinese in carving there are some beautiful specimens, as in the ivory fan from her Majesty, the carved ivory basket from H. Catt, Esq., the ivory box from Miss Auldjo, likewise in the set of chessmen standing on balls, carved one with another. There is also a separate specimen of one of these curiously carved balls. In this brief review we must not forget two articles presented by the Emperor Kienling to Sir G. Staunton, when as a little boy he accompanied his father and was present at the audience of the British Embassy in 1792,—one is a Chinese sceptre of good-fortune, made of jade, and the other is an embroidered purse, formerly worn by the Chinese Emperor—with these there is also a Chinese writing apparatus, which was given by Sir G. Staunton to the Royal Asiatic Society.

The Japanese are more celebrated than the Chinese for their lacquered and varnished ware, which is emphatically called Japan ware: of this there are some specimens from Earl Cadogan, and two most splendid cabinets and a screen from his Grace the Duke of Portland. We cannot conclude better than by drawing attention to the suit of armour in lacquered ware from Japan, which is little calculated to resist either the arms on the other side of the Court, or those of European assailants. The set is contributed by her most gracious Majesty from the armoury at Windsor Castle.

J. FORBES ROYLE, M.D.

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GALLERY OF DRAWINGS IN WATER-COLOURS.

(AT THE EXTREME END OF THE BUILDING.)

In this department of the Exhibition a collection of drawings has been made for the purpose of illustrating the rise, progress, and recent state, of painting in water-colours.

The practice of this branch of the fine arts is so much followed in England, and the principal professors have sent forth such numerous examples (in several instances amounting to many hundreds), that we generally look upon this as peculiarly a national school of art. It is also a matter of notoriety that in the United Kingdom the possession of works of this nature is a circumstance of more general occurrence than in any other country.

The method of using, for the purposes of ornamentation or of delineation, earths or minerals of different colours diluted with water, is of the highest antiquity, and in the course of time was carried to the utmost possible degree of perfection in the case of fresco-painting as practised in Italy by the great artists of that country ; and the process was applied among other things to the illustration of missals and other books in the middle ages ; and on the pages of those volumes are to be found, among numerous devotional and fanciful subjects, representations of scenes from nature, flowers, and animals, of the greatest accuracy and beauty.

Among other masters of a succeeding period, Albert Durer has left us several examples of water-colour painting in the shape of detached studies ; and following him many of the Dutch painters attained a high degree of excellence in the art, and from this point we may date its expansion in the shape in which we know it. Nevertheless the specimens of this school were almost limited to simple washes of colour, the more modern processes by which effects are obtained equalling the brilliancy and power of oil painting being then not attempted. In order, however, to show the state of the art at and about that time, we have selected some specimens by Rembrandt, Ostade, and Van Huysum from the Dutch, and by Watteau from the French schools.

From his observation of the productions of these men our own English school may be assumed to have been founded by Paul Sandby, examples of whose practice will be found in this Collection, and following him we give an uninterrupted series of drawings up to the present time. Sandby, however, is very noticeable as having studied much from nature, and as having used every method, whether on common paper in mere washes of water-colour, body colour, or Indian ink shaded with colour, or on coloured papers with the same media ; but in general the early practitioners of this art were content to follow the theories of the schools of oil painting in breaking down the warm tints with others of an opposite quality, in representing shadows by cold tones only, and by using the delicate but fugitive vegetable colours ; hence the faded state of many of the works of that time.

In the course of the chronological arrangement which we have adopted in this department, will next be found an important assemblage of the works of the late J. M. W. Turner, which commences with his first exhibited drawing and closes with the last which he executed. By an examination of this series, it will be seen that while this artist did not neglect to study, and even to adopt, the style of any of his contemporaries, he also influenced the whole practice of the water-colour school by the continued display of his ever increasing mastery of effects, which a study of his works will show he spared no amount of labour in acquiring.

To this master, in fact, is owing all the great improvements which will be seen to have taken place of late years in water-colour drawing; for in the course of his career he introduced the use of warm tones into the shadows in the picture, and gradually discarding the use of the vegetable colours, he attained even a higher degree of brilliancy in his work by reintroducing the use of those which are formed from mineral bases, and which we have seen in the instances of the pictorial representations on the most ancient monuments, still after many ages preserve their brilliancy unimpaired. Turner's works, however, are strictly examples of water-colour drawing; but since his time a style has arisen which appears to set aside the careful execution by which he and his contemporaries gained their effects, and to charge the drawing with heavy and unnecessary masses of material.

In addition, moreover, to the examples of the English artists thus shown by us, we are enabled by the liberality of the gentlemen whose names will be found placed against them in the Catalogue, to exhibit some of the best works of the modern French and Dutch practitioners in this branch of art, and it will be seen that these drawings are of the highest degree of excellence.

In the case of the deceased artists we have given as far as possible the dates of their birth and death, or of the last occasion on which they are known to have exhibited works in public; for the general body of which information, and for his other most liberal assistance, I beg to express my best thanks to William Smith, Esq., F. S. A.

EDWARD HOLMES, M.A.

DRAWINGS IN WATER-COLOURS.

ROOM No. 1.

JACOB JORDAENS, 1594—1678.

1 MAN AND DOGS . . . . . *Rev. Dr. Wellesley.*

REMBRANDT, Leydersdorp 1606—Amsterdam 1674.

1*a* A GIRL LEANING OVER A GATE . . . . . *T. M. Whitehead, Esq.*
Pen and bistre wash and tinted. From Ploos Van Amstel's, Sir T. Lawrence's, and Mr. Esdaile's collections.

A. VAN OSTADE, 1610—1685.

2 EXTERIOR OF A COTTAGE; PEASANTS AND CHILDREN . . *Mrs. Garle.*

C. DUSART, 1665—1704.

3 DUTCH INTERIOR . . . . . *Rev. Isaac Spencer.*

4 DUTCH INTERIOR . . . . . *Ditto.*

H. MOUCHERON, 1633—1686.

5 EXTERIOR, GARDEN AND PORTICO . . . . . *Geo. Smith, Esq.*

HERMAN HENSTENBURG, 1667—1726.

6 POULTRY . . . . . *J. B. Neilson, Esq.*

7 POULTRY . . . . . *Ditto.*

8 SNAKE, LIZARD, BUTTERFLIES, &c. . . . . *Mrs. B. P. Nicholls.*

A. WATTEAU, Valenciennes, 1684—Paris 1721.

9 FEMALE HEAD . . . . . *J. Hertz, Esq.*

J. VAN HUYSUM, 1682—1749.

11 GRAPES AND PEACHES IN A NICHE IN A WALL . . *Wm. Russell, Esq.*

12 VASE WITH TULIPS . . . . . *Ditto.*

13 FOUR LONG GROUPS OF FRUIT AND FLOWERS . . . *Ditto.*

14 SIX SHEETS OF FLOWERS DETACHED: WHITE ROSES, HYACINTHS, PEONY, AND PINKS . . . . *Ditto.*

J. VAN HUYSUM—*continued.*

15 VASE WITH FLOWERS . . . . . *Wm. Russell, Esq.*
16 A POPPY BRANCH . . . . . *Ditto.*
17 A VASE WITH CUPIDS . . . . . *Ditto.*
18 A VASE WITH CUPIDS . . . . . *Ditto.*
19 A SHEET OF THREE FANCY DESIGNS . . . . . *Ditto.*
20 A VASE WITH TULIPS, ROSES, AND LILIES . . *Edward Holmes, Esq.*
21 A VASE WITH GRAPES, PEACHES, AND POMEGRANATE *Ditto.*

PAUL SANDBY, Nottingham, 1725—London, 1809.

23 WINDSOR CASTLE FROM ETON, PLAYING FIELDS—ABOUT 1770 . . . . . *William Sandby, Esq.*
24 BOTHWELL CASTLE, CLYDESDALE, 1770 . . . . . *Ditto.*
25 SKETCH IN WINDSOR PARK, 1770 . . . . . *Ditto.*
26 CARNARVON CASTLE, 1773 . . . . . *Ditto.*
27 VIEW IN NORTH WALES, 1780 . . . . . *Ditto.*
28 A BEECH TREE, 1780 . . . . . *Ditto.*
29 TWO VIEWS IN WALES, 1782 . . . . . *Ditto.*
30 PEMBROKE CASTLE, 1782 . . . . . *Ditto.*
TWO VIEWS ON BLUE PAPER:
31 1. A CASTLE IN WALES . . . . . *Ditto.*
32 2. A LANDSCAPE WITH DISTANT MOUNTAINS . . . *Ditto.*
33 VIEW OF A CASTLE WITH TREES. Pen and Wash Drawing . *Ditto.*
34 LANDSCAPE, RUINS OF A CASTLE AND TREES, 1790 . . *Ditto.*
35 VIEW NEAR VIRGINIA WATER, 1790 . . . . . *Ditto.*
36 VIEW IN THE VILLAGE OF SEATOLLER, BORROWDALE, 1795 . *Ditto.*
37 HYDE PARK . . . . . *Wm. Smith, Esq.*

GIOVANNI BAPTISTA CIPRIANI, 1728—1785.

38 DRAWING FOR THE DIPLOMA . . . . *Royal Academy of Arts.*
39 COMEDY . . . . . *Wm. Smith, Esq.*
40 MARY, DARNLEY, AND RIZZIO . . . . . *Ditto.*
41 GROUP OF CUPIDS, AFTER PARMEGIANO . . *W. J. Broderip, Esq.*

SIR JOSHUA REYNOLDS, 1723—1792.

42 TRIUMPH OF SCULPTURE OVER PAINTING . . . *Rev. Isaac Spencer.*
42*a* PORTRAIT OF SIR JOSHUA REYNOLDS . . . . *Wm. Cribb, Esq.*

THOMAS GAINSBOROUGH, 1727—1788.

43 CATTLE IN A POOL . . . . . *Edward Holmes, Esq.*
44 STUDY, PEN AND INK AND WASH, FOR SIR T. BARING'S PICTURE . . . . . *Right Hon. J. W. Croker.*
45 DITTO, WATER PARTY IN A PARK . . . . *Ditto.*
46 DITTO, LADY WALKING IN THE PARK . . . . *Ditto.*

JOHN COZENS, d. 1794.

48 WINDSOR CASTLE . . . . . *George Smith, Esq.*
50 GARDENS, VILLA ALDOBRANDINI . . . . . *Ditto.*

JOHN COZENS—*continued.*

51	Pic du Midi	*William Smith, Esq.*
52	Elba	*Ditto.*
53	Near Naples, on the Coast	*Mrs. Cooper.*
55	Florence	*H. Vaughan, Esq.*
56	Isle Borromeo	*Ditto.*
57	Villa Farnese	*Ditto.*

MICHAEL ANGELO ROOKER, 1743—1801.

58	Ruins of Netley Abbey	*William Smith, Esq.*

BYRNE.

59	Hurst Castle	*T. Griffith, Esq.*

FRANCIS WHEATLEY, 1747—1801.

60	Rustic Courtship	*William Smith, Esq.*

WILLIAM HAMILTON, 1751—1801.

61	From Gray's Elegy	*Ditto.*
62	From Thomson's Seasons	*Ditto.*

THOMAS ROWLANDSON, London, 1756—1827.

63	Quay at Amsterdam	*Hon. Edm. Phipps.*
64	English Tourists at Helvoetsluys	*Ditto.*
65	Brook Green Fair	*Wm. Smith, Esq.*

THOMAS GIRTIN, 1775—1802.

66	River Scene	*John Moss, Esq.*
67	Irish Village, Church, &c.	*J. Pilkington, Esq.*
68	Haugham Abbey	*Lewis Loyd, Esq.*
69	St. Asaph Cathedral	*Wm. Smith, Esq.*
70	Cottages near Norwich	*Ditto.*
71	Storm, Lightning, &c., Sea Coast	*Miss Miller.*
72	Helmsley Castle, Yorkshire	*Ditto.*
73	Porch of Peterborough Cathedral	*Ditto.*
74	Interior of Exeter Cathedral	*Ditto.*
75	Dogs, after Morland	*John Henderson, Esq.*
76	Ely Cathedral	*Miss Miller.*
77	Lichfield Cathedral	*Ditto.*
78	Carew Castle	*Ditto.*
79	Ryland Abbey, near Thirsk	*Ditto.*
80	Tattershall Castle, near Lincoln	*Mrs. Cooper.*
82	View of Durham	*Henry Vaughan, Esq.*
82*a*	Bridge and Church	*John Allnutt, Esq.*

GIRTIN AND HOWITT.

81	Stags and Forest Scenery	*Mrs. Cooper.*

EDWARD DAYES, d. 1804.

83	Durham, seen through Arch of Bridge	*Miss Miller.*
84	Durham Cathedral	*Mrs. Cooper.*
85	St. Andrew's Cathedral	*Miss Miller.*
86	Caerlaverock Castle	*Ditto.*
87	Hyde Park	*Wm. Smith, Esq.*

THOMAS HEAPHY, 1811.

88 Fisherman . . . . . *Wm. Smith, Esq.*
89 Quarrelling at Cards . . . . . *John Allnutt, Esq.*
90 Birds and Fruit . . . . . *Ditto.*
91 Stealing the Tarts . . . . . *Nathaniel Hibbert, Esq.*
92 The Mother . . . . . *Ditto.*
92*a* Sea Beach—Fishermen . . . . . *William Smith, Esq.*

PAYNE.

93 Water Mill . . . . . *Mrs. Cooper.*

JACOB CATS, Altona, 1741—Amsterdam, 1799.

94 Canal; Man Shooting . . . . . *Geo. Smith, Esq.*

JOHN JAMES CHALON, 1812.

95 Boys Fishing . . . . . *Wm. Smith, Esq.*

ROBERTSON.

95*a* Morning; Horses and Wagon going out . . . *Miss Miller.*
95*b* Evening; Horses and Wagon returning . . . *Ditto.*
95*c* Tivoli . . . . . *Ditto.*

WILLIAM ALEXANDER, 1768—1816.

97 Suburbs of a Chinese City . . . . . *Wm. Smith, Esq.*
This Drawing was made on the occasion of Lord Macartney's Embassy to China.
98 Carisbrook Castle . . . . . *Thos. Griffith, Esq.*

THOMAS HEARNE, 1744—1817.

99 Near Monmouth . . . . . *John Henderson, Esq.*
100 Old Ruin and Trees . . . . . *Mrs. Cooper.*
101 Dacre Castle . . . . . *Wm. Smith, Esq.*
101*a* Cattle . . . . . *W. Smith, Esq.*
102 Caister Castle . . . . . *Ditto.*
103 Glasgow . . . . . *Miss Miller.*
104 Holy Island Cathedral . . . . . *Ditto.*

JULIUS CÆSAR IBBETSON.

105 Isle of Wight . . . . . *Wm. Smith, Esq.*

JOHN AUGUSTUS ATKINSON, 1818.

106 Sea Beach and Boats . . . . . *Ditto.*
107 Harvest Field . . . . . *Ditto.*
108 Gipsy Camp . . . . . *Ditto.*

HUGH WILLIAMS, 1820.

109 Loch Lomond . . . . . *Ditto.*

J. P. STEPHANOFF, 1820.

110 Antipholus Bound . . . . . *Wm. Leaf, Esq.*
111 Lear in the Storm . . . . . *Wm. Smith, Esq.*
111*a* Lallah Rookh . . . . . *Ditto.*

FRANCIA, 1820.

112 Calais . . . . . *Ditto.*

THOMAS MALTON, b. 1748.

113 The Law Courts . . . . . *Ditto.*

THOMAS BEWICK, Cherry Burn, 1753—Gateshead, 1828.

114 WOOD PECKER . . . . . *Rev. T. Hugo.*
115 ROCK, SEA-COAST . . . . . *Ditto.*
116 BAMBOROUGH CASTLE . . . . . *Ditto.*
117 STONE QUARRY. Drawing in Indian Ink . . . . . *Ditto.*

H. EDRIDGE, 1768—1821.

120 COAST AT BRIGHTON, PIER . . . . . *Sir C. Price, Bart.*
121 SEA BEACH . . . . . *Wm. Russell, Esq.*
122 NEAR REDLEAF . . . . . *Wm. Smith, Esq.*
123 NEAR BROMLEY . . . . . *Ditto.*
124 PONT NEUF, PARIS . . . . . *Ditto.*

SAMUEL HOWITT, d. 1822.

127 LION AND LIONESS . . . . . *Ditto.*

WILLIAM HAVELL, 1828.

128 MOUNTAIN SCENE . . . . . *Thos. Griffith, Esq.*
129 OLD RUINS AND CHURCH . . . . . *S. Crompton, Esq.*

WILLIAM BLAKE, 1757—1828.

130 OBERON AND TITANIA ON A LILY . . . . . *Wm. Russell, Esq.*
130*a* VISION OF QUEEN CATHERINE . . . . . *C. W. Dilke, Esq.*

GEORGE ALKEN.

131 DOGS CASTING . . . . . *C. Langton, Esq.*

RICHARD PARKES BONINGTON, 1801—1828.

132 A FELUCCA . . . . . *Frank Dillon, Esq.*
133 COAST SCENE . . . . . *Thos. Birchall, Esq.*
134 SEA PIECE AND PIER . . . . . *Frank Dillon, Esq.*
135 VERONA . . . . . *Wm. Smith, Esq.*
136 VENICE . . . . . *H. Cheney, Esq.*
137 ON THE SCHELDT . . . . . *E. Cheney, Esq.*

AUGUSTUS PUGIN, 1831.

138 OXFORD HIGH STREET . . . . . *Wm. Smith, Esq.*

H. LIVERSEEGE, Manchester, 1803—1832.

139 THE AGED FALCONER . . . . . *Rt. Johnstone, Esq.*
140 DON QUIXOTE . . . . . *Hy. Vaughan, Esq.*

GEO. FRED. ROBSON, 1790—1833.

141 ON THE DONNE . . . . . *Lewis Loyd, Esq.*
142 LONDON BRIDGE (SUNSET) . . . . . *Wm. Leaf, Esq.*
144 DURHAM . . . . . *Ditto.*

INGLEFIELD.

144*a* SEA VIEW . . . . . *Messrs. Colnaghi & Co.*

CHARLES WILD, 1833.

148 INTERIOR OF ST. JACQUES' CHURCH, ANTWERP . . *Mrs. Owen Jones.*
149 INTERIOR OF THE CHURCH OF THE CARMES DÉCHAUSSÉES AT GHENT . . . . . *Ditto.*

FLAXMAN.

149*a* DESIGNS FOR CHESS MEN . . . . . — *Wedgwood, Esq.*

CRUIKSHANK.

149*b* SKETCHER . . . . . *R. H. Cheney, Esq.*

THOMAS STOTHARD, 1755—1834.

150 RUTH . . . . . *E. Fordham, Esq.*
151 MALVOLIO FROM "TWELFTH NIGHT" . . . . . *Messrs. Agnew.*
152 FROM THE "TWO GENTLEMEN OF VERONA" . . . . . *Ditto.*
153 THE LADY'S DREAM . . . . . *Wm. Smith, Esq.*
154 THE POET'S DREAM . . . . . *F. T. Palgrave, Esq.*
155 CHILDREN—HUNT THE SLIPPER . . . . . *W. Sharpe, Esq.*
156 CHILDREN—BRIDAL PROCESSION . . . . . *Ditto.*
157 CHILDREN WITH A MASK . . . . . *Ditto.*
158 ILLUSTRATION TO CHAUCER (Indian Ink). . . . . *Ditto.*
159 STUDIES, IN EIGHT FRAMES . . . . . *Royal Academy.*
160 FROM SPENSER'S "FAERY QUEENE" . . . . . *W. Sharpe, Esq.*
161 THE BOY LEAVING HOME, Rogers's "Pleasures of Memory" *Ditto.*
162 PENSEROSO AND ALLEGRO . . . . . *Ditto.*
163 THREE VIGNETTES TO "GIL BLAS" . . . . . *Ditto.*
164 THE FIRST PRAYER . . . . . *Hy. Sharpe, Esq.*
164*a* TWO STUDIES . . . . . *W. Dilke, Esq.*
165 THE SHIELD OF ACHILLES . . . . . *Hy. Vaughan, Esq.*
166 SIX ILLUSTRATIONS TO "ROKEBY" . . . . . *Ditto.*
167 ILLUSTRATION TO SPENSER'S "FAERY QUEENE" . . *Ditto.*
167*a* THE CANTERBURY PILGRIMAGE . . . . . *D. R. Davies, Esq.*

SAMUEL AUSTIN, 1834.

168 COLOGNE ON THE RHINE . . . . . *Rt. Johnstone, Esq.*
169 VIEW IN HOLLAND . . . . . *John Pender, Esq.*
170 SCENE NEAR SEVENOAKS . . . . . *Thos. Griffith, Esq.*

RICHARD WESTALL, 1765—1836.

171 A SUTTEE, painted with Kirdis and Melville . . . . *Mrs. Cooper.*
172 DUNCAN WARNED . . . . . *Wm. Smith, Esq.*
173 ELIJAH AND THE WIDOW'S SON . . . . . *Thos. Griffith, Esq.*

JOHN CONSTABLE, 1776—1837.

174 SHEEP IN A LANE . . . . . *Messrs. Agnew.*

LUKE CLENNELL, 1781—1839.

175 GOING TO THE FAIR . . . . . *John Moss, Esq.*
176 TRAVELLERS AT AN INN . . . . . *John Allnutt, Esq.*
177 SEA VIEW, WIND OFF SHORE . . . . . *Rev. E. Coleridge.*

JOHN SELL COTMAN, 1839.

178 VESSELS AT SEA . . . . . *John Dillon, Esq.*
179 DUTCH GREENLANDERS, YARMOUTH ROADS . . . *Thos. Griffith, Esq.*
180 PHANTOM SHIP . . . . . *Ditto.*

GEORGE CHAMBERS, d. 1840.

182 BROADSTAIRS . . . . . *John Barratt, Esq.*
183 VESSELS AT ANCHOR IN A GALE . . . . . *John Pender, Esq.*
184 SUNSET AT SEA . . . . . *Thos. Birchall, Esq.*

F. DANBY.

184*a* SOUTHAMPTON . . . . . *John Miller, Esq.*

SIR DAVID WILKIE, 1785—1841.

185 GRACE BEFORE MEAT . . . . . *T. Birchall, Esq.*
186 DRAGOMAN OF AUSTRIAN CONSUL . . . . *Lewis Loyd, Esq.*
187 WINNOWING CORN . . . . . *John Allnutt, Esq.*
188 THE SOLDIER FINDING THE BODY OF HYDER ALI . *R. H. Cheney, Esq.*
189 STUDY OF CHELSEA FOR THE DISTANCE IN HIS CHELSEA PENSIONERS . . . . . *Ditto.*
190 THE NOVICE . . . . . *Ditto.*
191 THE ARREST OF THE CARDINAL . . . . . *Ditto.*
192 PEN AND INK SKETCH FOR A GROUP IN HIS VILLAGE FESTIVAL . . . . . *George Vaughan, Esq.*

GEORGE BARRETT, d. 1842.

193 SUMMER—THE PIPING SHEPHERD . . . . *J. G. Livingstone, Esq.*
194 ITALIAN COMPOSITION . . . . . *D. R. Davies, Esq.*
195 EVENING COMPOSITION (1822) . . . . . *Thos. Griffith, Esq.*
196 LANDSCAPE AND COWS . . . . . *R. Freeland, Esq.*
197 LANDSCAPE AND CATTLE . . . . . *Wm. Smith, Esq.*
198 ROCKY SCENE . . . . . *J. Dillon, Esq.*
200 WALTON BRIDGE . . . . . *Wm. Leaf, Esq.*
201 ITALIAN LANDSCAPE, TIVOLI . . . . . *James Dugdale, Esq.*

JOHN VARLEY, d. 1843.

203 LAKE SCENE . . . . . *T. Ashton, Esq.*
205 COMPOSITION. Oval . . . . . *Thos. Birchall, Esq.*
206 RYLAND . . . . . *Sir C. Price, Bart.*
207 THE WATERY WASTE . . . . . *John Allnutt, Esq.*
209 HAMPSTEAD HEATH . . . . . *Wm. Smith, Esq.*
210 CONWAY . . . . . *Ditto.*
211 BRIDGE AT BEDDGELERT . . . . . *Ditto.*
212 LANDSCAPE, WITH FLOCK OF SHEEP . . . . *Mrs. Bernasconi.*

JOHN WRIGHT.

212*a* THE WIDOW . . . . . *Thomas Griffith, Esq.*

J. GANDY.

213 THE TOMB OF MERLIN . . . . . *R. Westmacott, Esq.*

REINAGLE.

213*a* TIVOLI . . . . . *John Allnutt, Esq.*
213*b* LANDSCAPE . . . . . *Ditto.*

B. WEST, P.R.A.

213*c* DEATH ON THE PALE HORSE . . . . . *Royal Academy.*

SIR AUGUSTUS W. CALLCOT, 1779—1844.

214	Coast Scene	*R. B. Preston, Esq.*
215	Ruins of Baalbec	*R. Munn, Esq.*
216	Ruins	*Thos. Birchall, Esq.*
217	Pool of Solomon	*Lewis Loyd, Esq.*
218	View in Sicily	*Frank Dillon, Esq.*
219	Landscape on the Trent	*Col. Rogers.*
220	Trent in the Tyrol	*Messrs. Agnew.*
221	Hampstead	*Thos. Griffith, Esq.*

OWEN.

21*a*	Coast and Ships	*William Smith, Esq.*

ROBERT HILLS, 1765—1844.

222	Cows and Water	*George Smith, Esq.*
223	Farm Yard	*Mrs. Garle.*
224	Stag in the Pass of Glencoe	*Ditto.*
225	Oxen and Hay-stack	*Wm. Smith, Esq.*
226	Knowle Park and Stags	*Ditto.*
227	Cows in a Landscape	*J. Garle, Esq.*
228	Sheep in a Landscape	*Thos. Griffith, Esq.*
229	Cows in a Landscape	*Ditto.*

BRANDART.

229*a*	Landscape	*H. Griffiths, Esq.*
229*b*	Sea Coast	*Ditto.*

HILLS AND ROBSON.

230	Asses in a Landscape	*Thos. Griffith, Esq.*

HILLS AND COX.

230*a*	Stags in a Landscape	*H. A. J. Monro, Esq.*

WILLIAM JOHN MÜLLER, 1812—1845.

231	My Room—Macri	*E. G. Muller, Esq.*
232	At Xanthus	*Robert Munn, Esq.*
233	A Winter Scene	*Thos. Birchall, Esq.*
234	Arab Sheick	*Frank Dillon, Esq*
235	The Parthenon	*Ditto.*
236	First Sketch in Asia Minor	*John Dillon, Esq.*
237	Xanthus, No. 2,	*Ditto.*
238	Xanthus, No. 3,	*Ditto.*
239	Xanthus, No. 4,	*Ditto.*
240	Tombs in Syria	*John Dillon, Esq.*
241	Burnt Pines on the Road to Pinaka	*W. T. Maud, Esq.*
242	Camels, Smyrna	*Ditto.*
243	A Group of Trees, Stapleton, near Bristol	*Ditto.*

FRANCIS NICHOLSON, d. 1846.

244	Ripon Minster. Distant view	*Wm. Smith, Esq.*
245	The Cobbler Mountain, Loch Long	*S. Crompton, Esq.*
246	Cotter Force, Wensleydale	*Thos. Griffith, Esq.*

BENJAMIN R. HAYDON, Plymouth, 1786—London, 1846.

247 JUDGMENT OF SOLOMON . . . . . *W. Morgan, Esq.*

JOSHUA CRISTALL, 1847.

248 WOMEN AT A DOOR WITH CHILDREN LACEMAKING . *John Allnutt, Esq.*
249 HIGHLANDERS NEAR INVERARY . . . . . *Wm. Smith, Esq.*
250 BOATS DRYING NETS . . . . . *John Allnutt, Esq.*
251 THE WELL AT INVERARY . . . . . *Messrs. Agnew.*
252 CYNTHIA . . . . . *Thos. Griffith, Esq.*

WILLIAM COLLINS, b. 1788.

253 SCALLOWAY CASTLE AND BAY. . . . . *Wm. Smith, Esq.*
254 BRENDA TRYL . . . . . *Thos. Birchall, Esq.*
255 COAST SCENE . . . . . *Ed. Rodgett, Esq.*

JOHN GLOVER. Last Exhibition in 1817.

256 RIVER BRATHAY . . . . . *Wm. Leaf, Esq.*
258 RIVER SCENE, WITH COWS . . . . . *Thos. Griffith, Esq.*

VICKERS, 1848.

259 SCHAFFHAUSEN . . . . . *Henry Vaughan, Esq.*
260 HURST CASTLE . . . . . *Thos. Griffith, Esq.*

DRUMMOND.

260*a* A TURKISH LADY . . . . . *R. Johnstone, Esq.*

JOCK.

260*b* INCIPIENT AFFECTION . . . . . *Major-Gen. Angerstein.*
260*c* GROUP OF FIGURES . . . . . *Ditto.*
260*d* SHEEP SHEARING . . . . . *Lady Walcott.*
260*e* THE PRIZE FIGHTERS . . . . . *Ditto.*

ROOM No. 2.

P. DEWINT, 1849.

261 CATHEDRAL, CANTERBURY . . . . . *Miss Ashton.*
263 LOWTHER CASTLE . . . . . *T. Ashton, Esq.*
264 HAY BARGE LOADING HAY ON A CANAL . . *John Henderson, Esq.*
265 PUTNEY BRIDGE . . . . . *D. R. Davies, Esq.*
266 BLACK COMBE . . . . . *John Barratt, Esq.*
267 LINCOLN CATHEDRAL . . . . . *H. Cheney, Esq.*
268 SNOW SCENE . . . . . *Ditto.*
269 NEATH ABBEY, S. WALES . . . . . *Ditto.*
270 SKETCH ON THE WYE. Drawn on the spot . . . . *Ditto.*
271 BLACKFRIARS BRIDGE, SUMMER EVENING . . . . *Ditto.*
272 BAMPTON WATER-MILL, NEAR LOWTHER CASTLE . . *Rd. Ellison, Esq.*
273 VIEW OF TOOKSEY CASTLE, ON THE TRENT, LINCOLNSHIRE . *Ditto.*

WILLIAM NESFIELD, d. 1851.

276 FALLS OF THE TUMMELL . . . . . *Wm. Leaf, Esq.*
277 SCHEHALLION . . . . . *Ditto.*
279 VIEW OF ETON . . . . . *The Provost of Eton.*

MILLER.

280A LANDSCAPE . . . . . *William Leaf, Esq.*

R. DADD.

281 VALE OF ROCKS . . . . . *T. Birchall, Esq.*
282 DEAD CAMEL . . . . . *Ditto.*
283 ARTISTS HALT IN THE DESERT . . . . . *Ditto.*

SAMUEL PROUT, d. 1852.

284 STRASBOURG CATHEDRAL . . . . . *Miss Ashton.*
285 VENICE. MONCENIGO PALACE, Lord Byron's Residence *C. Langton, Esq.*
286 RUINS OF TEMPLE OF PALLAS AT ROME . . . *James Bland, Esq.*
287 INDIAMAN ASHORE . . . . . *Eli Lees, Esq.*
288 VENICE . . . . . *H. W. Capes, Esq.*
289 AN INTERIOR . . . . . *F. D. P. Astley, Esq.*
290 INDIAMAN DRIVING ASHORE . . . . . *Eli Lees, Esq.*
292 STAIRCASE, ZWINGER PALACE, DRESDEN (now destroyed) *Wm. Smith, Esq.*
293 VIEW IN VENICE . . . . . *C. Pemberton, Esq.*
293a TOMB OF THE SCALIGERS AT VERONA . . . . *G. Homan, Esq.*
294 RUINS OF TEMPLE OF PALLAS AT ROME . . . *T. Avison, Esq.*
294a THE CROSS AT ULM . . . . . *R. B. Preston, Esq.*
294b CATHEDRAL GATE—BURGOS . . . . . *Ditto.*
294c CANAL SCENE . . . . . *T. Ashton, Esq.*

JOSEPH MALLARD WILLIAM TURNER, d. 1854.

296 RUINS OF MALMESBURY ABBEY. First Exhibited Drawing *Mrs. Cooper.*
297 TINTERN ABBEY . . . . . *Miss Miller.*
299 TINTERN ABBEY . . . . . *John Henderson, Esq.*
300 CHRISTCHURCH, OXFORD . . . . . *Ditto.*
301 BROWSHOLME HALL, LANCASHIRE . . . . . *R. Munn, Esq.*
301a A STUDY OF NATURE . . . . . *James Hertz, Esq.*
302 BEECH TREES, NORBURY PARK . . . . *Henry Vaughan, Esq.*
303 SOUTH PORCH OF LINCOLN CATHEDRAL . . . *R. Clutterbuck, Esq.*
303a LANDSCAPE . . . . . *J. Heywood Hawkins, Esq.*
305 WALTON BRIDGE . . . . . *Thos. Ashton, Esq.*
306 ST. DONAT'S CASTLE, GLAMORGANSHIRE . . . . *Ditto.*
307 THE FIRST STEAMER ON THE THAMES . . . . *Thos. Birchall, Esq.*
308 BRIDGE AT ABERGAVENNY . . . . . *John Allnutt, Esq.*
308a DISTANT VIEW OF LONDON . . . . . *W. Wilson, Esq.*
309 TIVOLI. A Composition . . . . . *Ditto.*
310 OLD CASTLE IN YORKSHIRE . . . . . *John Dillon, Esq.*
311 MONT BLANC, FROM AOSTA . . . . . *Ditto.*
312 VIEW OF LEEDS . . . . . *John Allnutt, Esq.*
313 PIGS AND POULTRY. Sketch for the Liber Studiorum . *Thos. Birchall, Esq.*
314 SKETCH IN SEPIA, for Leader's Marine in Liber Studiorum *Frank Dillon, Esq.*
315 ETON. Drawing on unpublished etching of the Liber Studiorum *T. Lupton, Esq.*

JOSEPH MALLARD WILLIAM TURNER—*continued.*

316	Temple of Minerva, Cape Colonna	*H. Woodd, Esq.*
319	Vesuvius in Eruption	*John Dillon, Esq.*
320	Vesuvius in Repose	*Ditto.*
321	Virginia Water. Two Drawings	*C. Pemberton, Esq.*
322	Roman Bridge at Avignon	*R. Freeland, Esq.*
323	Edinburgh	*T. Todd, Esq.*
324	Plymouth with a Rainbow	*C. Langton, Esq.*
325	The Mewstone	*Henry Vaughan, Esq.*
326	Dartmouth Cove	*E. Rodgett, Esq.*
327	Bridport	*John Pilkington, Esq.*
328	Portsmouth	*E. Rodgett, Esq.*
329	Plymouth	*John Miller, Esq.*
330	Wreckers	*Lewis Loyd, Esq.*
330*a*	Landscape	*J. Dillon, Esq.*
331	Bamborough Castle	*Rev. E. Coleridge.*
332	Hastings, from the Sea	*Henry Vaughan, Esq.*
333	Herring Boats off Scarborough	*Edward Holmes, Esq.*
334	Llanberris Lake	*Henry Vaughan, Esq.*
335	Durham	*Ditto.*
336	Lancaster Castle and Town	*C. Langton, Esq.*
337	Saltash	*D. R. Davies, Esq.*
338	Holy Island	*Ditto.*
339	Carew Castle	*Thos Birchall, Esq.*
340	Launceston, Cornwall	*Ditto.*
341	Scene in Wales	*Ditto.*
342	Cowes, Isle of Wight	*J. H. Hawkins, Esq.*
343	Dunstanborough Castle	*Thos. Birchall, Esq.*
344	Hampton Court	*E. Rodgett, Esq.*
345	Tamworth Castle	*Lewis Loyd, Esq.*
346	Ely Cathedral	*Ditto.*
347	On the Rhine	*Sir J. S. Hippisley, Bart.*
348	Welsh Scene—Bridge and Cows	*Ditto.*
349	Pendennis Castle	*Frank Dillon, Esq.*
350	Poole	*Ditto.*
351	Okehampton	*Ditto.*
352	Eddystone Lighthouse	*John Dillon, Esq.*
353	Rivaulx Abbey	*Ditto.*
355	Arundel Castle	*John Pender, Esq.*
356	Dover, from the Sea	*Sir J. S. Hippisley, Bart.*
357	The Bass Rock	*P. M. Miller, Esq.*
358	Santa Saba	*R. B. Preston, Esq.*
359	Florence	*Sir W. E. James, Bart.*

365 [illegible] p. 907(269) 6⅞ x 5¾. 4 ill.

374. Xis 20.11.1964(16) illus. 9¼ x 7 on blue paper.

JOSEPH MALLARD WILLIAM TURNER—*continued.*

360	Granville	*R. Freeland, Esq.*
361	Sketch in the Himalayahs. The Bungalow	*Ditto.*
362	Colosseum at Verona	*John Miller, Esq.*
363	Quai di Conti	*Ditto.*
364	Bemerside	*Ditto.*
365	Hougoumont	*Ditto.*
366	Cathedral at Milan	*Ditto.*
367	Kelso	*Ditto.*
368	Rokeby	*Ditto.*
369	St. Florent	*Lewis Loyd, Esq.*
370	Château Hamelin	*Ditto.*
371	Tours	*Ditto.*
372	Saumur	*Ditto.*
373	Tours	*Ditto.*
374	Yarmouth Fishing Boats	*Ditto.*
375	Harboro Sands	*Ditto.*
376	Marathon	*Sir J. S. Hippisley, Bart.*
378	Lucerne by Moonlight	*H. A. J. Munro of Novar, Esq.*
379	Kussnucht, Lake of Lucerne	*Ditto.*
380	An Alpine Pass. His last Drawing	*Ditto.*

CHARLES BENTLEY.

381	The Shipwreck	*Rt. Johnstone, Esq.*
382	Dunluce Castle, Giant's Causeway	*Ditto.*
383	Harvest in Wales	*John Pender, Esq.*
384	Donegal Bay	*Wm. Smith, Esq.*
385	Pont Hoogen	*Ditto.*
386	The Lock	*Ditto.*
387	Fishing Boats off the Isle of Wight	*Wm. Smith, Esq.*
387*a*	Shipwreck off St. Michael's Mount	*Thomas Armstrong, Esq.*
387*b*	Gibraltar	*Lewis Loyd, Jun., Esq.*

COPLEY VANDYKE FIELDING, 1854.

388	Naworth Castle	*John Hick, Esq.*
389	Vale of Irthing. Between Newcastle and Carlisle	*Richard Ellison, Esq.*
390	The Downs near Worthing	*Ditto.*
391	Ben Cruachan	*John Aikin, Esq.*
392	Pilot Boat	*Ditto.*
393	Loch Etive	*J. B. Neilson, Esq.*
394	Stonehenge (Sunset)	*L. B. Mozley, Esq.*
395	Dark Stormy Heath Scene	*R. Freeland, Esq.*
396	Vessels at Spithead	*T. Birchall, Esq.*
397	Landscape	*R. Alexander, Esq.*
399	Arundel Castle	*Lewis Loyd, Esq.*
400	Sunset—Hastings	*John Allnutt, Esq.*
401	Park Scene	*John Pender, Esq.*

COPLEY VANDYKE FIELDING—*continued.*

402 Sea View—Loch Fyne. Inverary in the distance . . *Col. Rogers.*
403 Staffa . . . . . *James Fallows, Esq.*
404 Distant View of a Castle through Trees . . *W. Harter, Esq.*
405 The Ferry . . . . . *John Allnutt, Esq.*
406 Waterfall and Trees. Early . . . . . *T. Tee, Esq.*
407 Keswick Lake . . . . . *E. Cheney, Esq.*
408 Shore Scene at Bembridge, Isle of Wight . *Arthur Vardon, Esq.*
408*a* Helvellyn . . . . . *G. W. Moss, Esq.*

THALES FIELDING.

409 Cattle on a Heath . . . . . *Wm. Leaf, Esq.*
411 Cattle in a Pool . . . . . *W. J. Broderip, Esq.*
412 Cows in Water A distant view of Rye . . . *Thos. Griffith, Esq.*

P. WILLIAMS.

412*a* A Roman Woman and Boy . . . . . *Wm. Smith, Esq.*

WILLIAM DELAMOTTE.

414 Salleville, Savoy . . . . . *Mrs. Cooper.*

LEITCH.

414*a* Landscape . . . . . *Wm. Smith, Esq.*
414*b* View in the Isle of Man . . . . . *Geo. Smith, Esq.*

F. C. LEWIS (deceased).

415 Waterfall in Devonshire . . . . . *T. Griffith, Esq.*

JOHN MARTIN, d. 1854.

416 Venus appearing to Æneas . . . . . *R. Freeland, Esq.*
417 Diogenes and the Rustic . . . . . *T. Birchall, Esq.*
418 Harlech Castle—Dawn of Day . . . . . *Edwd. Holmes, Esq.*
419 Scotch Scenery . . . . . *Oldham Whittaker, Esq.*

LONG GALLERY.

JOHN ABSOLON.

423 Saturday Night . . . . . *Miss Burdett Coutts.*
424 Sunday Morning . . . . . *Ditto.*
425 Evangeline . . . . . *Wm. Leaf, Esq.*
426 The First Night in a Convent . . . . *F. D. P. Astley, Esq.*
427 The Stile . . . . . *Sir Charles Price, Bart.*
428 Joan of Arc in Prison . . . . . *J. F. Bateman, Esq.*
429 Harvest-Home . . . . . *Lewis B. Mozley, Esq.*
430 Green Jacket . . . . . *James Platt, Esq.*
431 Rustic Dance . . . . . *Samuel H. Thompson, Esq.*

T. UWINS.

431*a* Haymakers . . . . . *Wm. Smith, Esq.*

H. BRIGHT.

432 Coast of Scotland . . . . . *J. B. Neilson, Esq.*

GEORGE DODGSON, 1848.

433	Frost Scene	*C. Langton, Esq.*
434	Terrace of Baronial Hall	*T. S. Cafe, Esq.*
436	Fête Champêtre	*W. Duncan, Esq.*
437	An Avenue	*J. Mollett, Esq.*

T. BOYS.

438	View in Ghent	*R. N. Philips, Esq.*

W. F. BURTON.

439	Helen Faucit	*J. Martin, Esq.*

MICHAEL BOUQUET.

440	River Scene	*Benson Rathbone, Esq.*

AUGUSTUS BOUVIER.

441	A Daughter of the Mist	*W. T. Maudsley, Esq.*

ROBERT TONGE.

442	Corn-field	*John Miller, Esq.*

F. W. BURTON.

443	Beggars at Ober Franken	*J. J. Jenkins, Esq.*
444	Peasants of Upper Franconia waiting for Confession	*T. Schunck, Esq.*

GEORGE CATTERMOLE.

445	Amy Robsart and Janet Forster	*R. B. Preston, Esq.*
446	Christ Healing the Sick	*Mrs. Preston.*
447	The Senator	*J. Henderson, Esq.*
448	Cromwell's Troopers pursuing the Scots	*James Platt, Esq.*
449	Distribution of Alms	*D. R. Davies, Esq.*
450	Salvator Rosa in the hands of Banditti	*John Barratt, Esq.*
451	The Last Council of Charles I.	*Col. Rogers.*
452	Macbeth and the Witches	*John Dillon, Esq.*
453	Christ Preaching on the Steps of the Temple	*John Pender, Esq.*
454	The Conspirators	*F. D. P. Astley, Esq.*
455	Boisguilbert Carrying off Rebecca	*R. H. Greg, Esq.*
456	The Refectory	*George Smith, Esq.*
457	Power of Music	*Oldham Whittaker, Esq.*
458	Salvator Rosa among the Brigands	*G. W. Moss, Esq.*
459	Macbeth and the Three Witches	*C. Langton, Esq.*
460	Italian Brigands	*G. W. Moss, Esq.*
461	Lane Scene	*R. B. Preston, Esq.*
462	Sacking of Basing House	*Ditto.*
462*a*	Banditti	*H. Burton, Esq.*
463	Macbeth and the Three Witches	*R. B. Preston, Esq.*
464	Macbeth	*Ditto.*
464*a*	The Betrayer and Betrayed	*H. Burton, Esq.*
465	Christ Healing the Sick	*Miss Ashton.*
467	Macbeth and the Murderers	*C. Pemberton, Esq.*
468	The Giant of the Forest	*Ditto.*
468*a*	Castle, with Figures	*H. Burton, Esq.*

GEORGE CATTERMOLE—*continued.*

469	NAWARTH CASTLE	*J. F. Bateman, Esq.*
470	THE VESPER BELL	*John Henderson, Esq.*
472	SIR BIORN SURROUNDED BY THE ARMOUR OF HIS ANCESTORS	*Richard Ellison, Esq.*
473	MACBETH AND THE MURDERERS OF BANQUO	*Ditto.*
474	BATTLE OF NASEBY	*J. Whitworth, Esq.*

JOHN GILBERT

475	THE VIOLIN	*H.R.H. the Prince Albert.*
476	THE DRUG MARKET, CONSTANTINOPLE	*Wm. Kay, Esq.*
477	RICHARD II. RESIGNING HIS CROWN	*G. Stiff, Esq.*

R. CRAEYRAENGER, Amsterdam.

478	THE CONCERT	*Geo. Smith, Esq.*

C. BOSSOLI.

479	BAZAAR AT BATCHI SERAI	*Robert Chadwick, Esq.*

DAVID COX.

480	THE WEALD OF KENT	*R. B. Preston, Esq.*
481	LANCASTER SANDS	*John Aikin, Esq.*
482	ON THE WYE	*E. Rodgett, Esq.*
483	HOP GATHERERS	*R. Freeland, Esq.*
484	HARVEST-TIME IN WALES	*D. R. Davies, Esq.*
485	OLD WELSH CHURCH AT BETTWYS	*E. Rodgett, Esq.*
486	HAY TIME	*Ditto.*
487	CROSSING LANCASTER SANDS	*Joseph Bull, Esq.*
488	LANCASTER SANDS	*Richard Ellison, Esq.*
489	WINDSOR CASTLE	*Ditto.*
490	JUNCTION OF THE SEVERN AND THE WYE	*Ditto.*
491	CHAT MOSS—BESOM MAKERS	*S. Mayou, Esq.*
492	WINDSOR PARK	*Ditto.*
493	BOLSOVER CASTLE	*Ditto.*
494	VALE OF CLWYD	*Ditto.*
495	LANCASTER SANDS	*J. H. Hollingsworth, Esq.*
496	WELCH FUNERAL	*F. W. Topham, Esq.*
496*a*	LANDSCAPE AND CATTLE	*John Pender, Esq.*

D. COX, JUN.

497	ON THE THAMES	*Thomas Griffiths, Esq.*
497*a*	WELCH RIVER SCENE	*W. Hollins, Esq.*
497*b*	VALE OF CLWYD	*Hon. R. Cavendish.*

CARL HAAG.

498	ITALIAN PEASANT	*J. G. Livingstone, Esq.*
499	SABINE PEASANT WOMAN	*Carl Haag, Esq.*
500	UN CAMPAGNOLE	*T. Avison, Esq.*
501	ITALIAN PEASANT GIRL WITH FLOWERS	*T. S. Cafe, Esq.*
502	TYROLESE BRIDE	*T. Schunck, Esq.*
503	CAPUCHIN, COLLECTING ALMS	*Ditto.*

CARL HAAG—*continued.*

504 MORNING IN THE MOUNTAINS OF SCOTLAND. The Royal Party ascending Lochnagarr . . . . . *Her Majesty the Queen.*
505 EVENING SCENE AT BALMORAL . . . . . *H.R.H. Prince Albert.*
505*a* THE RUINS OF SALONA, DALMATIA (Verboeckhoven) . *Carl Haag, Esq.*
505*b*
505*c*

W. H. KEARNEY.

506 THE COURTSHIP OF QUENTIN MATSYS . . . *C. Prater, Esq.*

DESCAMPS.

507 ITALIAN BOY AND DOG . . . . . *J. H. Hawkins, Esq.*

LOUIS HAGHE.

509 TOWN HALL AT COURTRAI . . . . . *S. Ashton, Esq.*
510 INTERIOR OF BREWERS' HALL, ANTWERP . . . *C. Pemberton, Esq.*
511 OATH OF VARGAS . . . . . *Wm. Leaf, Esq.*
512 THE HAPPY TRIO . . . . . *B. Liebert, Esq.*
513 ST. PETER'S DAY, AT ROME . . . . . *David Harrison, Esq.*
514 INTERIOR OF HALL AT BRUGES . . . . . *R. Napier, Esq.*
515 BREWERS' HALL, ANTWERP . . . . . *Sir B. H. Wilson.*
516 THE BENITIER, IN ST. PETER'S AT ROME. . . . *Hy. Vaughan, Esq.*

WILLIAM HUNT.

518 FRUIT . . . . . *E. Gambart.*
519 MULATTO GIRL . . . . . *Wm. Leaf, Esq.*
520 INTERIOR AT HASTINGS . . . . . *Ditto.*
521 PREPARING FOR THE SOIRÉE . . . . . *Albert Hall, Esq.*
522 THE BALLAD SINGER . . . . . *James Fallows, Esq.*
523 CONSULTING THE LEAGUE . . . . . *Ditto.*
524 THE ORPHANS . . . . . *John Hick, Esq.*
525 THE LABORATORY . . . . . *Jacob Bell, Esq.*
526 THE ATTACK . . . . . *G. W. Moss, Esq.*
527 THE DEFEAT . . . . . *Ditto.*
528 FRUIT—GRAPES, APRICOTS, &C. . . . . *Ditto.*
529 TOO HOT . . . . . *C. Langton, Esq.*
530 GIRL WITH PITCHER . . . . . *Ditto.*
531 DEVOTION (illegible) . . . . . *J. J. Jenkins, Esq.*
532 APPLE-BLOSSOMS, COWSLIPS, AND BIRD'S NEST . . *James Platt, Esq.*
533 GRAPES, PEACHES, &C. . . . . *R. Freeland, Esq.*
534 LADY IN A CORRIDOR . . . . . *Thos. Birchall, Esq.*
535 GIRL AT WORK IN A CHAMBER . . . . . *R. Freeland, Esq.*
536 TOO MUCH PLAY . . . . . *Hon. Edmund Phipps.*
537 TOO MUCH WORK . . . . . *Ditto.*
538 DEVOTION (P. M. C. [illegible]) . . . . . *J. Dillon, Esq.*
539 GOOD DOG . . . . . *Ditto.*
540 DEVOTION . . . . . *F. D. P. Astley, Esq.*
541 GRANDFATHER'S BOOTS . . . . . *Thomas Griffith, Esq.*
542 PLUMS . . . . . *Thos. Wrigley, Esq.*

WILLIAM HUNT—*continued.*

543	Fruit	*Thos. Robinson, Esq.*
544	Stable Boy	*Charles Oddie, Esq.*
545	An Itinerant	*F. W. Topham, Esq.*

HARDY.

548	Dead Pheasant	*T. Tee, Esq.*

PAUL J. NAFTEL.

549	Lovers' Lane, in Guernsey	*John Pender, Esq.*
550	The Fox Glove	*Octavius Oakley, Esq.*
551	Water Lilies	*Pitcock, Esq.*
552	An Old Gateway, Guernsey	*Dr. Mauget.*

THE CHEVALIER HILDEBRANDT.

553	The Raft	*J. Pilkington, Esq.*
554	View in Madeira	*Sir J. S. Hippisley, Bart.*
555	A Plantain Tree at Madeira	*John Dillon, Esq*
556	The Peak at Teneriffe	*Ditto.*
557	Alexandria	*B. Liebert, Esq.*
558	French Fisherman and Fish	*J. H. Hawkins, Esq.*

B. B. GREEN.

559	Portrait of Dr. Major, King's College	*B. B. Green, Esq.*
560	Portrait of E. Hawkins, Esq., British Museum	*Ditto.*

SCARLETT DAVIS.

562	The Tribune at Florence	*John Dillon, Esq.*
563	Interior of a Church	*Frank Dillon, Esq.*

MRS. MARGETTS.

564	Fruit and Flowers	*William Delafield, Esq.*
565	Fruit	*Mrs. Morison.*
566	Bird's Nest	*C. Prater, Esq.*

J. BURGESS.

567	Roodloft under Repair	*J. Burgess, Esq.*
568	Cathedral of Chartres	*Ditto.*

MISS MARGARET GILLIES.

565	From the old ballad of Sir Patrick Spens	*H. Houldsworth, Esq.*
570	Morning Dreams	*Dr. Bateman.*
571	Fisherman's Daughter	*Thomas Belle, Esq.*
571*a*	Scene from Auld Robin Gray	*N. P. Sime, Esq.*

J. D. HARDING.

572	Falls of the Tummell	*John Barratt, Esq.*
573	Sunrise on the Bernese Alps	*Lewis Loyd, Esq.*
575	Fisher Boy	*Wm. Leaf, Esq.*
576	Chatelguion	*Wm. Smith, Esq.*
577	On the Coast near Marseilles	*Oldham Whittaker, Esq.*
578	Landscape, Harvest, at Munden	*Nathaniel Hibbert, Esq.*
579	Viaduct and Landscape, Llangollen	*Thomas Robinson, Esq.*
580	Cirque of Gavarne	*Mrs. Rylands.*
581	Falls of the Tummell	*William Leaf, Esq.*

SOLOMON ALEXANDER HART.

582 OTHELLO AND IAGO . . . . . *Wm. Smith, Esq.*

MRS. PICKERSGILL.

583 THE SATIN GOWN. After Terburg . . *H. H. Pickersgill, Esq., R.A.*

F. R. PICKERSGILL, A.R.A.

583*a* MARINO FALIERO . . . . . *D. R. Davies, Esq.*

WILLIAM EVANS, of Eton.

584 FELLING TIMBER . . . . . *Wm. Leaf, Esq.*
585 VIEW ON LAKE OGWEN . . . . . *The Provost of Eton.*
586 SCHEHALLION FROM THE BRUAR . . . . . *Mrs. Wilson.*
587 VIEW OF ETON COLLEGE FROM THE OAK TREE . . *Rev. E. Coleridge.*
588 VIEW OF WINDSOR FROM THE BROCAS . . . . *Ditto.*

VALENTINE BARTHOLOMEW.

589 CONVOLVULI . . . . . *John Allnutt, Esq.*
590 FLOWER AND BIRDS . . . . . *V. Bartholomew, Esq.*
591 POPPIES AND FRUIT . . . . . *Ditto.*
592 HOLYOAKS . . . . . *H. Cheney, Esq.*

C. H. MITCHELL.

593 ARDEN HALL . . . . . *Albert Hall, Esq.*

T. LINDSAY.

594 A ROCKY STREAM . . . . . *T. Lindsay, Esq.*

WILLIAM BENNETT.

596 GLEN TILT . . . . . *W. Bennett, Esq.*
597 LANDSCAPE . . . . . *Ditto.*

WILLIAM HULL.

598 RIVER SCENE IN WESTMORELAND . . . . . *John Barratt, Esq.*
599 ROCKY STREAM . . . . . *John Pender, Esq.*
600 HARVEST TIME . . . . . *Ditto.*

CHARLES BRANWHITE.

601 MAN IN A BOAT ON A CANAL . . . . . *James Fallows, Esq.*
602 CHURCH AND VILLAGE AMONG PINES . . . . *Ditto.*
603 A DULL DAY IN JANUARY . . . . . *Rev. James Heyworth.*
604 A POOL ON THE CONWAY . . . . . *The Duchess of Sutherland.*
605 SUNSET (Winter) . . . . . *Joseph Robinson, Esq.*
606 WINTER SCENE . . . . . *F. Fuller, Esq.*

SAMUEL PALMER.

607 WINDMILL . . . . . *Frank Dillon, Esq.*
608 THE BROTHERS (COMUS) . . . . . *S. Palmer, Esq.*

H. COOK.

610 ISLE OF ARRAN . . . . . *J. Hertz, Esq.*
611 A BAY, ISLE OF ARRAN . . . . . *Ditto.*
612 TEMPLE OF JUPITER, ATHENS . . . . . *Lord Ward.*

JAMES FAHEY.

613 CONISTON LAKE . . . . . *Alexander Morison, Esq.*
614 THE HOPGATHERERS . . . . . *E. C. Seaton, Esq.*
615 BOURN NEAR FARNHAM . . . . . *Ditto.*

RAYNER.

616	AVENUE	*James Fallows, Esq.*
617	HADDON HALL	*Wm. Leaf, Esq.*

W. MULREADY, R.A. (See ROOM No. 2.)

618 to 623	SIX ACADEMICAL STUDIES	*The School of Design, Kensington.*
624	CHALK DRAWING. Artist's Studio	*Thomas Birchall, Esq.*
624*a*	THE LAST IN	*W. Mulready, Esq.*
624*b*	CHOOSING THE WEDDING GOWN	*Ditto.*
624*c*	THE SONNET	*Ditto.*
624*d*	THE FIRST VOYAGE	*Thomas Miller, Esq.*
624*e*	FOUR STUDIES FROM LIFE	*Ditto.*

JOSEPH NASH.

625	INTERIOR OF CREWE HALL	*Ed. Rodgett, Esq.*
626	INLAID CHAMBER, SIZERGH, WESTMORELAND. Queen Katharine Parr's Chamber	*Thos. Birchall, Esq.*
627	KNOWLE, KENT	*R. Johnstone, Esq.*
628	SHRINE AT ETON	*Wm. Leaf, Esq.*
630	BOXGROVE PRIORY	*Wm. Smith, Esq.*
631	WINDSOR CASTLE	*Albert Hall, Esq.*
632	ABBAYE ST. AMANDE, ROUEN	*Wm. Kay, Esq.*
633	JESUITS' CHURCH AT ANTWERP. Interior	*E. Cheney, Esq.*
634	THE STAIRCASE, ROUEN CATHEDRAL	*Ditto.*
635	INTERIOR OF SPEKE HALL, LANCASHIRE	*Richard Ellison, Esq.*
636	INTERIOR OF THE CARTOON GALLERY, KNOWLE, KENT	*Ditto.*
636*a*	AN INTERIOR	*T. Griffiths, Esq.*
637	INTERIOR OF LINCOLN'S INN	*The Benchers of Lincoln's-Inn.*
637*a*	AN INTERIOR	*C. Pemberton, Esq.*

J. F. LEWIS.

638	FRANK ENCAMPMENT IN THE DESERT	*H. Wallis, Esq.*
639	CAMELS IN THE DESERT	*C. Langton, Esq.*
640	CHAMOIS DYING	*Ditto.*
641	ROMAN PILGRIMS AT A SHRINE	*H. W. Capes, Esq.*
642	FOX AND DRAKE	*T. Birchall, Esq.*
643	DEAD GAME AND KEEPERS	*Ditto.*
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695 THE PORCH . . . . . *J. H. Hawkins, Esq.*

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707*b* CIVITA CASTELLANA . . . . . *Ditto.*
707*c* AMALFI . . . . . *Ditto.*
707*d* BASSANO . . . . . *Ditto.*
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749 FOUNTAIN ON THE PRADO, MADRID . . . . *Ditto.*
750 STAIRCASE AT CATHEDRAL OF BURGOS . . . . *Ditto.*
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752 VIEW IN ANTWERP . . . . . *C. Pemberton, Esq.*
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752 INTERIOR OF A CHURCH . . . . . *Ditto.*

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(*From his Views in the Holy Land.*)

753	1. Chapel of the Convent of St. Catherine, Mount Sinai.	*The Dowager Countess of Ellesmere.*
754	2. Mount Tabor, from the Plain of Esdraelon .	*Ditto.*
755	3. Summit of Mount Sinai	*Ditto.*
756	4. Lower Portico of the Temple at Petra, called El Kasnè	*Ditto.*
757	5. Summit of Mount Hor	*Ditto.*
758	6. Petra, looking South	*Ditto.*

(*From his Sketches in Syria.*)

759	7. Calvary, Jerusalem	*Ditto.*
760	8. Jerusalem from the Mount of Olives . .	*Ditto.*
761	9. Jerusalem from the South	*Ditto.*
762	10. Greek Church of the Holy Sepulchre . .	*Ditto.*
763	11. Shrine of the Holy Sepulchre	*Ditto.*
764	12. Sidon—Lebanon in the Distance . . .	*Ditto.*
765	13. Site of Canaan in Galilee	*Ditto.*
766	14. Church of the Annunciation at Nazareth .	*Ditto.*
767	15. Shrine of the Annunciation at Nazareth .	*Ditto.*
768	16. The Dead Sea, looking towards Moab . .	*Ditto.*
769	17. Bethlehem	*Ditto.*
770	18. Ascent to the Summit of Sinai	*Ditto.*

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776	Fruit, Flowers, and Game	*Ditto.*

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907	Landscape	*W. Turner, Esq.*
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908*a*	Distant View of Loch Muree	*Ditto.*
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938*b* VIEW OF A PALACE IN INDIA . . . . . *Ditto.*

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939 THE MOMENTOUS QUESTION . . . . . *Henry Vaughan, Esq.*
940 "YE SHALL WALK IN SILK ATTIRE" . . . . . *Ditto.*

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964 SUNRISE IN THE HIGHLANDS . . . . . *T. Avison, Esq.*
965 HEAD OF A SCOTCH GLEN . . . . . *R. N. Philips, Esq.*
966 NEAR CHATILLON, VAL D'AOSTA . . . . . *W. J. Clement.*

ARTHUR GLENNI.

967 TEMPLE OF NEPTUNE AT PÆSTUM . . . . *Robt. Hollond, Esq.*
968 VIEW IN THE FORUM AT ROME . . . . . *A. Glennie, Esq.*
969 THE PORTA AUREA AT POLA, IN ISTRIA . *Ditto.*

MINIATURES, ENAMELS, ETC.

CHIEFLY ENGLISH.

*** *The Miniatures are hung in the Transept Gallery, near Saloon A.*

1	FRAME OF TUDOR MINIATURES, CHIEFLY BY NICHOLAS HILLIARD AND ISAAC OLIVER. *Observe* the fine Henry VIII.; the three miniatures of Queen Elizabeth; Sir Philip Sidney, an oval, signed "I. O." (Isaac Oliver); Isaac Oliver's Wife and Son; Hilliard himself at the age of 13. . . .	*Duke of Portland.*
2	FRAME CHIEFLY OF THE REIGNS OF JAMES I. AND CHARLES I. *Observe* Anne of Denmark, queen of James I. (signed "N. H.," Nicholas Hilliard); Charles I. at the age of 12; Waller the poet (signed "P. O.", Peter Oliver); Inigo Jones, by Gibson the dwarf; Holles, second Earl of Clare (signed "S. C., 1656," Samuel Cooper)	*Ditto.*
3	FRAME OF MINIATURES BY ISAAC OLIVER, COOPER, PETER OLIVER, FLATMAN, &c. *Observe* Figure of Resignation, by Isaac Oliver; Oliver Cromwell, by Bernard Lens (see the Inscription); and Cromwell in profile, after the Cooper in the Duke of Devonshire's possession	*Ditto.*
4	FRAME OF MINIATURES BY COOPER, LEWIS CROSS, HOSKINS, &c. *Observe* the large and very fine oval miniature, in the centre, of the Countess of Arran (temp. Charles II.) daughter of the Duke of Hamilton killed at the battle of Worcester . .	*Ditto.*
5	FRAME OF ENAMELS, BY PETITOT, ZINCKE, &c. The five at the top are by Petitot; the row at the bottom chiefly by Zincke. *Observe* Lady Mary Wortley Montagu, by Zincke; George Vertue, by himself	*Ditto*
6	FRAME OF MINIATURES, CHIEFLY BY BERNARD LENS. *Observe* Lens himself, in a hat. Dated 1718	*Ditto.*
	*** The Portland Collection, commenced by Harley, Earl of Oxford, and his son, the second Earl, was enlarged and catalogued by George Vertue for the widow of the second Earl.	
7	FRAME OF MINIATURES. *Observe* (in a richly carved frame of the time) King Henry VII.	*Duke of Buccleuch.*
8	FRAME OF MINIATURES. *Observe* Sir Henry Vane, by Flatman	*Ditto.*
9	FRAME OF MISCELLANEOUS MINIATURES. *Observe* five miniatures of the Regent Murray	*Ditto.*
10	FRAME OF MINIATURES BY HOSKINS, PETER OLIVER, &c. . .	*Ditto.*
11	FRAME OF MISCELLANEOUS MINIATURES	*Ditto.*
12	FRAME OF MISCELLANEOUS MINIATURES. *Observe* Charles II.; Butler, author of "Hudibras," &c.	*Ditto.*
13	FRAME OF MISCELLANEOUS MINIATURES. *Observe* Mrs. Claypole (Oliver Cromwell's daughter); the Duke of Buckingham's Countess of Shrewsbury	*Ditto.*
14	FRAME OF MISCELLANEOUS MINIATURES. *Observe* the great Duke of Marlborough; Mrs. Howard, the Countess of Suffolk .	*Ditto.*
15	FRAME OF MISCELLANEOUS MINIATURES—Napoleon and others, chiefly French	*Ditto.*

16 FRAME OF MISCELLANEOUS MINIATURES . . . . *Duke of Buccleuch.*

17 FRAME OF MISCELLANEOUS MINIATURES. Erasmus; Queen Mary's Duke of Norfolk, "Ætatis 25, 1562."
Duke of Buccleuch and Philip H. Howard, Esq.
The Queen Mary engraved in Houbraken from the Richardson and Strawberry Hill Collections.
*** The Buccleuch Collection contains the best portions of the Cabinets of the Dukes of Montagu and Buccleuch; with others once the property of the Duke of Monmouth.

18 LUCIUS CARY, LORD FALKLAND, &c. BY HOSKINS. From Strawberry Hill . . . . . *Right. Hon. Henry Labouchere.*

19 ROBERT DUDLEY, EARL OF LEICESTER, full length . . *Lord de Lisle.*

20 EDWARD, LORD HERBERT OF CHERBURY, by ISAAC OLIVER *Earl of Powis.*
Engraved for Lord Herbert of Cherbury's Life.

21 ROBERT DUDLEY, EARL OF LEICESTER . . . . . *Duke of Buccleuch.*

22 CHARLES II., by COOPER . . . . . *Duke of Richmond.*

23 THREE MINIATURES: Henry VIII., Anne Boleyn, and Charles V. (when 19) . . . . . *William Moseley, Esq.*

24 MISCELLANEOUS. *Observe,* Hilliard and his father when young (sent by Lord de Lisle); Devereux, Earl of Essex (sent by Sir Walter C. Trevelyan); Henry, Earl of Northumberland, by Hoskins; Algernon Percy, Earl of Northumberland, by Hoskins, frame by Bordier (sent by Rev. Heneage Finch); others from Mr. Finch's Collection, very fine.

25 FOUR MINIATURES: Sir Henry Smith, Sir Fitzroy Kelly, &c., by GULLICK and THORBURN . . . . . .

26 JOHN WESLEY, by J. BARRY. Engraved in 1791 by Fittler.
Rev. Charles Girdlestone.

27 MRS. SIDDONS, a Drawing by HARLOWE . . . . . *George Combe, Esq.*
Drawn for Cecilia Siddons.

28 MINIATURE AFTER GREUZE . . . . . *J. Mayer, Esq.*

29 LORD CHURCHILL, by WILLIAM EGLEY . . . . *Lord Churchill.*

30 CHARLES HALLE, ESQ., by EMILY SEYMOUR . . . *Mrs. Seymour.*

31 MINIATURE, by MRS. C. A. SEYMOUR . . . . . *Ditto.*

32 LORD JOHN RUSSELL, by CARRICK . . . . *Lady John Russell.*

33 KOSCIUSKO . . . . . *J. Mayer, Esq.*

34 BOY WITH WHITE MICE, by ALFRED TIDEY . . . . *A. Tidey, Esq.*

35 JOHN TIMBS, ESQ., F.S.A., by GULLICK . . . . *John Timbs, Esq.*

36 SIR FRANCIS BURDETT, by SIR W. C. ROSS . . . *Miss B. Coutts.*

37 MISS CUSHMAN, by CARRICK . . . . . *Miss Cushman.*

38 CHILDREN OF THOMAS MILLER, ESQ., by SIR W. C. ROSS. *Thomas Miller, Esq.*

39 GEORGE MOORE, ESQ., by CARRICK . . . . *T. Carrick, Esq.*

40 ROGERS THE POET, by CARRICK . . . . . *Ditto.*

41 SIR HARRY SMITH . . . . . .

42 SIG. LABLACHE, by CARRICK . . . . . *T. Carrick, Esq.*

43 THE MARRIAGE OF QUEEN VICTORIA, by SIR W. J. NEWTON.
Sir W. J. Newton.

44 THE CHRISTENING OF THE PRINCE OF WALES, by SIR W. J. NEWTON . . . . . *Ditto.*

45 THE CORONATION OF QUEEN VICTORIA . . . . *Ditto.*

46 FRAME OF ENAMELS, by ESSEX . . . . . *W. Essex, Esq.*

47 FRAME OF ENAMELS, by ESSEX . . . . . *Ditto.*

48 NYMPH AND CUPID, by HENRY BONE, R.A. . . . . *Royal Academy.*
Mr. Bone's Diplema Picture.

49 CAPTAIN SIR WILLIAM HOSTE, BART., R.N., by HENRY BONE, R.A. . . . . *Lord Radstock.*

50 FRAME OF ENAMELS, by HENRY BONE, R.A. . . . *A. C. Billings, Esq.*

51 LUCAS VAN LEYDEN, by LUCAS VAN LEYDEN . *Philip H. Howard, Esq.*

52 THOMAS HOWARD, DUKE OF NORFOLK, by HOLBEIN? . *Ditto.*

53 MARY QUEEN OF SCOTS. Unknown. . . . . *Earl Spencer.*

54 FRANCIS II. OF FRANCE. Unknown . . . . . *Ditto.*

55 MARY QUEEN OF SCOTS. Unknown . . . *Abraham Darby, Esq.*

56 WELBECK HORSE, WITH DISTANT VIEW OF WELBECK. Temp. Charles I. . . . . *Duke of Portland.*
*** After Diepenbeke's print in the Duke of Newcastle's book on Horsemanship. This picture is hung over the Portrait Gallery, back of Saloon B.

67 HENRY VIII., BY HOLBEIN . . . . . *Colonel Meyrick.*

58 ANNE OF CLEVES, BY HOLBEIN . . . . . *Ditto.*

59 *Observe* the contemporary ivory boxes—the original setting. Walpole calls the Anne of Cleves "the most exquisitely perfect of all Holbein's works."
These fine Miniatures are in a glass case, L, containing the Douce Collection of Ivories, near the Stairs leading to Transept Gallery (North).

INDEX AND BIOGRAPHICAL NOTICES OF ANCIENT MASTERS.

BY GEORGE SCHARF, JUN.

The references are to the Blue *numbers on the pictures in Saloons* A. B. C. H., *and south portion of* CLOCK GALLERY. *The* HERTFORD PICTURES *are distinguished by* M. H.

AELST VAN, or AALST PAUL. An eminent flower-painter. Dates uncertain. 941.

ALBANI, FRANCESCO, b. at Bologna, 1578; d. 1660. Son of a silk-merchant. Scholar of Denis Calvart and friend of Guido; with the latter he entered the school of the Carracci. Went to Rome with Annibale Carracci about 1602, and assisted him in the frescoes of the Farnese Palace. Visited Rome again in 1625, when he executed the frescoes of the Verospi (now Torlonia) Palace. (School of Bologna.) 318, 320.

ALBERTINELLI, MARIOTTO, b. at Florence, about 1475; d. about 1520, at the age of 45. Scholar of Cosimo Roselli, and friend of Fra Bartolommeo, in conjunction with whom he painted several pictures. (Tuscan School.) His most celebrated work is a "Visitation," in the Ducal Gallery at Florence. 112.

ALUNNO, NICCOLO, b. at Foligno; painted from 1458 to 1499. Influenced by Pietro Perugino. Rumohr suggests that he was the teacher of Perugino. (Umbrian School.) 115.

AMERIGHI, MICHELANGELO, called, from his birth-place, CARAVAGGIO, b. 1569; d. at Porto Ercole, 1609. Commenced life as a mason's labourer, and in that capacity prepared the walls for fresco painters. He was very irascible, and had to leave Rome on account of a murder he committed there. A great advocate of naturalism. (Roman School.) 336.

ANCIENT CLASSIC ART. Fresco and Encaustic Paintings. 1, 3, 16.

ANGELICO, see FIESOLE.

ANGUISCIOLA, or ANGUSSOLA, SOFONISBA, b. at Cremona, 1533; d. at Genoa, about 1620. Distinguished as a portrait painter. Invited to Madrid by Philip II. (Lombard School.) 855.

ANTOLINEZ, JOSEF, b. at Seville, 1639; d. at Madrid, 1676. Scholar of Francisco Rizi, one of the painters to Philip IV. He painted history and portraits, and is distinguished for the landscapes introduced in his works. (Spanish School.) 747.

ANTONELLO DA MESSINA, b. at Messina, 1426. Visited Rome, and afterwards proceeded to Flanders, where he became possessed of Van Eyck's new process of painting. The first who introduced oil painting into Italy. 398.

AREZZO, MARGARITONE D', see MARGARITONE.

ARPINO, see CESARI.

ARTOIS, JACOB VAN, b. at Brussels, 1613; d. 1665. Scholar of John Wildens. His landscapes sometimes contain figures by Teniers. 664, 1004.

BACCHIACCA, see UBERTINI.

BAKHUIZEN, LUDOLPH, painter and engraver, b. at Embden, 1631; d. at Amsterdam, 1709. He was originally intended for mercantile pursuits, but became a scholar of Alert van Everdingen. In order to render the effects of the sea more perfectly, he often exposed himself to great danger by venturing out during rough weather in a small boat.

BÂLE, School of. 483.

BANDINELLI, BACCIO, painter and sculptor, b. at Florence, 1487; d. 1559. The son of a goldsmith. Most distinguished as a sculptor; exceedingly jealous of Michel Angelo. Knighted by Clement VII. 182.

BAPTISTE: JEAN BAPTISTE MONNOYER, called BAPTISTE, b. at Lisle, 1635; d. 1699. Studied at Antwerp. Went when young to Paris, received into the Academy, 1663, employed at the palaces of Versailles, Trianon, Marly, and Meudon. Remained in England nearly 20 years. 942, 944.

BARBARELLI, GIORGIO, called, from his large stature, GIORGIONE, b. at Castelfranco, 1477; d. 1511. Scholar of Giovanni Bellini, and contemporary of Titian and Raphael. Is said never to have worked without a model. Died, at the age of 33, of the plague. 245, 246, 251, 252, 253.

BARNABA, see MODENA.

BAROCCI, FEDERIGO, b. at Urbino, 1528; d. same place, 1612. Scholar of Battista Franco, and imitator of Correggio. (Roman School.) 859.

BARTOLO DA FREDI, see FREDI.

BARTOLO, TADDEO DI, b. at Siena, 1363 ; d. September, 1422. A painter in fresco and distemper. (Tuscan School.) 15, 40, 45.

BARTOLOMMEO, FRA, called also BACCIO DELLA PORTA, b. at Savignano, 1469 ; d. in the convent of San Marco, at Florence, 1517. When young, he studied the works of Leonardo da Vinci. At the instigation of Savonarola, he burnt most of his studies from the nude figure. Took the habit of a Domiuican friar in 1500. Became acquainted with Raphael in 1506. Raphael taught him the rules of perspective, in exchange for lessons in colour. Latterly he inclined to the style of Michel Angelo. (Tuscan School.) 118, 147, 157.

BASSANO, see PONTE.

BATTAGLIE, see CERQUOZZI.

BATTONI, POMPEO, b. at Lucca, 1702 ; d. at Rome, 1787. The contemporary and rival of Mengs. He executed many portraits of distinguished Englishmen when in Italy. 732.

BERNAZZANO. 482.

BEERESTRAATEN, A. VAN, d. 1687. A. Dutch painter of marine subjects. The character of his harbours is Italian, and the style of his painting betrays great affinity to De Vlieger. 1026.

BELLINI, GIOVANNI, b. at Venice, 1426 ; d. 1516. Friend of Albert Dürer, and instructor of Giorgione and Titian. (Venetian School.) Connected by marriage with Andrea Mantegna, his sister's husband. A joint work of Titian and Bellini—"The Gods feasting on the Earth," belongs to the Duke of Northumberland. 76, 89, 90, 114, 116.

BELTRAFFIO, GIOVANNI ANTONIO, b. 1467 ; d. 1516. A Milanese gentleman, scholar of Leonardo da Vinci, and an Amateur. (Lombard School.) 92, 143.

BERCHEM, NICHOLAS, b. 1624 ; d. 1683. Scholar of Van Goyen and J. B. Weenix. 979, 982, 991, 999.

BLES, HERRI DE, called CIVETTA, from his mark, an Owl, b. at Bovines, 1480 ; d. 1550. Painted after the style of Joachim Patenier. 447, 475, 504.

BLOEMAERT, ABRAHAM, b. at Gorcum, in 1564 ; d. at Utrecht, 1647. Painter and engraver. Studied under Franz Floris, better colourist than designer. Chiefly occupied on classical subjects. (Flemish School.)

BOL, FERDINAND, painter and engraver, b. at Dort, 1611 ; d. 1681. Scholar and imitator of Rembrandt. Distinguished for his portraits. 665, 674.

BONIFAZIO, called VENEZIANO, b. at Verona, 1491 ; d. 1533. Scholar of Titian. (Venetian School.) 270, 293.

BONVICINO, ALLESSANDRO, called IL MORETTO, b. 1500 ; still living, 1556. School of Titian. (Venetian School.) 190, 198, 232.

BORDONE, PARIS, b. at Trevigi, 1500 ; d. 1570. Pupil of Titian, and imitator of the works of Giorgione. He visited France. (Venetian School.) 290.

BORGOGNONE, AMBROGIO, painted 1490—1535. Pupil of Vincenzio Foppa. 122, 156.

BOTH, JAN, painter and engraver, b. at Utrecht, 1610 ; d. 1656. He and his brother Andries learnt the rudiments of their art from their father, a glass painter, afterwards scholar of Abraham Bloemart. They visited France and Italy together, and spent considerable time in Rome. 718, 719, 902, 1033.

BOTTICELLI, SANDRO, painter and engraver, b. at Florence 1447. Scholar of Filippo Lippi. Engraved some illustrations to Dante. (Tuscan School.) 74, 77, 78, 100.

BOURDON, SEBASTIEN, b. at Montpellier, 1616 ; d. at Paris, 1671. Instructed by his father, a painter on glass. Studied both at Paris and Rome. Was appointed principal painter to Christina of Sweden, in 1652. After her abdication he returned to Paris, and was at his death Rector of the Academy. (French School.) 604, 613, 617.

BREUGHEL, JOHN, called VELVET BREUGHEL, b. at Brussels, 1568 ; d. 1625. Visited Italy. On his return, Rubens and others often employed him to paint the landscape backgrounds to their pictures. 543 to 557.

BRILL, PAUL, b. at Antwerp, 1554 ; d. at Rome, 1626. Originally a painter of harpsichords, but hearing of the success of his brother, Matthew Brill, at Rome, he went there, and studied under him. Employed by Gregory XIII., for whom he executed his principal work, a landscape in fresco 68 feet long. 719.

BRONZINO, ANGELO, b. near Florence, about 1502 ; d. 1572. Pupil of Pontormo, some of whose works he completed after his death. An admirer of Michel Angelo. Distinguished for his portraits, and painted, among others, Dante, Petrarch, and Boccaccio. (Tuscan School.) 181, 192.

BROUWER, ADRIAN, painter and engraver, b. at Haarlem, 1608 ; d. at Antwerp, 1640. Scholar of Frank Hals. Visited France. He was of dissolute habits. 1042.

BRUSASORCI. See RICCIO.

BRUYN, BARTOLMEUS DE, flourished about 1550. A scholar of Hemskerk, who died 1573. 459.

BUFFALMACCO, or BUONAMICO, DI CRISTOFANO, born at Florence, about 1273 ; living, 1351. Buffalmacco is a nickname given to this artist by Boccaccio. (Tuscan School.) 13.

BUONAROTTI, MICHEL ANGELO, painter, sculptor, engineer, architect, and poet, b. at Castel Caprese, in Tuscany, 1474 ; d. 1564. Pupil of Domenico Ghirlandajo. Worked exclusively as a sculptor up to 1500. He executed, in competition with Leonardo da Vinci, the cartoon of Pisa, at Florence. Completed the ceiling of the Sistine Chapel in 1512, his first attempt and greatest achievement in fresco-painting. During the pontificate of Leo X. he was chiefly employed at the quarries of Pietra Santa, procuring marble for the façade of the Church of San Lorenzo, at Florence. In 1533, thirteen years after the death of Raphael, he commenced his cartoons for the Last Judgment, on the altar wall of the Sistine Chapel. In 1529 he was called to defend Florence, and maintained it for nine months. In 1546 he succeeded Antonio di San Gallo as architect of St. Peter's, and retained that office to his death, at the age of 88. He left the building completed to the base of the cupola. His poems, though few, occupy a high rank in literature. (Tuscan School.) 107, 184.

BURCKMAIR, HANS, painter and engraver, b. at Augsbourg, 1472 ; d. 1559. Scholar of his father, Thomas Burckmair, and friend of Albert Dürer. He executed numerous wood engravings, a great many being illustrations of the Life of the Emperor Maximilian I. (Suabian School). 473.

BYZANTINE SCHOOL. 4, 5, 6, 8, 9.

CAGLIARI, called PAOLO VERONESE, b. at Verona, 1528 ; d. 1588, son of Gabriel Cagliari, a sculptor. Employed, in conjunction with other Veronese artists, by Cardinal Gonzaga to paint the dome of the Cathedral at Mantua. Not finding sufficient employment on his return to Verona, he went to Venice, where he established himself. He competed successfully with other artists for the decoration of the library ceiling of St. Marc at Venice. The Procurator Grimani, being appointed Ambassador, took him to Rome, where he became acquainted with the works of Raphael, Michel Angelo, and others. On his return to Venice he was overwhelmed with work. He was distinguished for his scenes of crowded assemblies and festivals. He would never receive from convents more than the cost of his materials. (Venetian School.) 273, 280, 282, 285, 286, 287, 288, 294, 295, 304, 306.

CALABRESE, see PRETI.

CALVART DENIS, b. at Antwerp, 1555; d. at Bologna, 1619. The pupil of Prospero Fontana and Sabbatini. He himself established an academy, in which Albani, Guido, and Domenichino studied before entering that of the Carracci.

CAMPANA, PEDRO, b. at Brussels, 1503 ; d. 1570. Went when young to Italy, and studied the works of Raffaelle. Invited by Charles V., when at Bologna in 1530, to visit Spain. He resided there many years, and his most celebrated picture, the Purification, is in Seville Cathedral. 208.

CAMPI, GIULIO, b. at Cremona, 1500 ; d. 1572. Scholar of Giulio Romano. (Lombard School.) 349. Having acquired power under Giulio, he learnt a judicious use of it by studying the works of Raphael at Rome. He founded a most important Academy of Paintings.

CANAL, ANTONIO, commonly called CANALETTO, b. at Venice, 1697 ; d. in same place, 1768. Son and scholar of Bernardo Canal, a scene painter. Visited Rome in 1719, where he chiefly occupied himself in the study of architecture and antiquities. On his return to Venice, made many views of that city. He came to England in 1746. For the perspective of his pictures he made use of the camera obscura. (Venetian School.) 821, 823 to 831, 850, 867.

CANO, ALONSO, sculptor and painter, b. at Grenada, 1601 ; d. at Madrid, 1667. Studied sculpture under Juan Martinez Montañes, and frequented the schools of Pacheco and Castillo. In 1651 he was appointed minor canon in the Cathedral of Grenada. He was of a singular and violent character, and had a violent horror of Jews. (Spanish School.) 748, 762, 923.

CAPANNA, or CAMPANA, PUCCIO, painted about 1334. A follower of Giotto. (Tuscan School.)

CARDI, LODOVICO, b. in Tuscany, at Cigoli, 1559 ; d. 1613. Studied under Alessandro Allori and Santo di Titi. His works are principally at Rome.

CARDUCHO, VINCENZO, painter and author, b. at Florence, 1568 ; d. at Madrid, 1638. Instructed in art by his brother, Bartolomeo Carducho, and joined him in employment by Philip III. Appointed painter also to Philip IV. The author of a work entitled "Dialogos de las excelencias de la pintura," printed at Madrid, 1633, and pronounced by Bermudez the best work in the Castilian language on the subject. (Spanish School.) 516.

CARRACCI, AGOSTINO, b. at Bologna, 1558 ; d. 1601. Excelled in engraving, an art at that time connected with the business of a goldsmith, for which his father intended him ;—distinguished also for his proficiency in the sciences and poetry. Studied the works of Correggio, with his brother Annibale, at Parma, and afterwards became one of the most learned artists of Italy. 308, 317.

CARRACCI, ANNIBALE, b. at Bologna, 1560 ; d. at Rome, 1609. The son of a tailor, from whose shop he was taken by his cousin, Lodovico. Is said to have died from vexation at the miserable pay awarded to him by the Cardinal Farnese, for the decoration of his Palace at Rome ; eight hundred crowns for a labour of eight years. (School of Bologna.) 242, 310, 315, 322, 327, 329, 331, 335 342.

CARRACCI, LODOVICO, b. at Bologna, 1555 ; d. 1619. Was, in the commencement of his career, advised both by Fontana and Tintoretto to forsake art. He nevertheless persevered, and was invited to Rome by Cardinal Farnese. In 1589, in conjunction with his cousins, Annibale and Agostino, he opened the celebrated school that produced Domenichino, Guido, and F. Albani. (School of Bologna.) 309, 316, 325, 326, 328.

CARAVAGGIO, see AMERIGHI.

CARREÑO, see MIRANDA.

CARRUCCI, see PONTORMO.

CASTIGLIONE, GIOVANNI BENEDETTO, called IL GRECHETTO, painter and engraver, b. at Genoa, 1616 ; d. at Mantua, 1670. Scholar of G. B. Paggi and Gio. Andrea de Ferrari, and also received lessons of VAN DYCK during that artist's stay in Genoa. He excelled in landscapes and animals, and is distinguished for some etchings remarkable for their light and shade. (School of Genoa.) 834.

CATENA, VINCENZIO, painted 1500 ; died 1530. Supposed to be a disciple of Giovanni Bellini, but decidedly influenced by Giorgione. (Venetian School.) 67.

CERQUOZZI, MICHEL ANGELO, called M. A. DA BATTAGLIA, b. at Rome, 1602 ; d. 1660. A celebrated genre and battle painter. (Roman School.) 799.

CESARI, GIUSEPPE, called, from his birth-place, D'ARPINO, b. about 1568 ; d. 1640. Made a Knight by Clement VIII. (Roman School.) 214, 515, 921.

CHAMPAGNE, PHILIP DE, b. at Brussels, 1602 ; d. at Paris, 1674. Scholar of Fouquires. Went to Paris, 1621, and was shortly afterwards appointed superintendent of the works to the Queen. Friend of Nicholas Poussin. (French School.) 584, 37. M. H.

CIGOLI, see CARDI.

CIMABUE, GIOVANNI, b. of the noble family of Gualtieri, at Florence, in 1240 ; living in 1302. Master of Giotto. He adhered in his paintings to the manner of the Greeks. (Tuscan School.) 7, 19, 36.

CIVETTA, see BLES.

CLAUDE GELÉE, called LE LORRAIN or DE LORRAINE, painter and engraver, b. at Chamagne, in Lorraine, 1600 ; d. at Rome, 1682. Born of poor parents, and first apprenticed to a baker and pastrycook. Went when young to Rome in search of employment, and became servant to an artist of the name of Agostino Tassi. He was first taught to paint from nature by Sandrart. Finding that many spurious imitations of his works were sold, he made drawings of every picture he painted, and recorded the names of the persons for whom they were done, and the places to which they were sent ; this collection has been published under the title of "Liber Veritatis." (French School.) 649 to 652, 654, 655, 659, 819, 836, 886, 892, 901.

CLEEF, or CLEVE, JOOST VAN, b. at Antwerp, 1500 ; d. 1536. Instructed in art by his father, William Van Cleef. Visited England in the reign of Queen Mary. Is said to have gone mad from vanity. 506, 507.

CLOUET, FRANÇOIS, called JEANNET, or JANET, painted, 1540–1560. Painted the portraits of Catherine de' Medici, Henry II., Charles IX., Mary Queen of Scots, &c. (French School.) 480, 510.

COLOGNE SCHOOL (Early), 382.

CONEGLIANO, GIAMBATTISTA CIMA DA, b. about 1460 ; still living, 1517. Scholar of of G. Bellini. (Venetian School.) 101, 120.

COQUES, GONZALES, b. at Antwerp, 1618 ; d. 1684. Pupil of David Ryckaert the Elder. Imitator of Van Dyck. A painter of conversation pieces His pictures were highly finished, and were in such great demand that he was unable to supply all who desired them. 948, 968, 1004.

CORNELITZ, LUCAS, the son of Cornelius Engelbrechtsen, b. at Leyden, 1493 ; d. 1552. Visited England in the reign of Henry VIII. Followed the occupation of a cook for some time. He was appointed painter to the king, and many pictures in this country called Holbeins are very probably from his hand. 478, 479.

CORREGGIO : ANTONIO ALLEGRI, called from his birthplace, CORREGGIO, b. 1494 ; d. at Correggio, 1534. The name of his master is uncertain. Employed at the age of 20 to paint an altar-piece for the church of the Convent of San Francesco, now in the Dresden Gallery. Finished his great work, the Assumption of the Virgin, in the Cathedral at Parma, in 1530. (Lombard School.) 152, 165, 166, 167, 168.

CORTONA, PIETRO BERRETINI DA, b. 1596 ; d. at Rome, 1669. Distinguished for his great facility of execution. His chief painting is the ceiling of the Grand Saloon, in the Palazzo Barberini. (Tuscan School.) 367.

COSTA, LORENZO, b. at Ferrara, 1460 ; d. at Mantua, 1535. Scholar and assistant of Francesco Francia. (School of Ferrara.)

COTIGNOLA, GIROLAMO, MARCHESI DA, b. about 1480 ; d. 1550. A scholar of Francesco Francia. (Bolognese School.)

COURTOIS, JACQUES, called BORGOGNONE, or BOURGUIGNON, and by the Italians, CORTESE, b. at St. Hyppolyte, 1628 ; d. at Rome, 1676. Received his earliest instruction from his father,

an obscure painter. Went to Milan at the age of 15. Served in the army for three years, at the end of which time he returned to painting. Became acquainted with Guido and Albani at Bologna. Studied the works of Giulio Romano at Rome. Is said to have joined the Jesuits, in fear of a malicious prosecution for the murder of his wife. (French School.) 515.

CRANACH, see SUNDER.

CRAYER, CASPER DE, b. at Antwerp, 1582; d. at Ghent, 1669. A historical portrait painter. Friend of Rubens and Van Dyck.

CREDI, LORENZO DI, called SCIARPELLONI, b. at Florence, 1454; still living, 1536. Fellow pupil, with Pietro Perugino and Leonardo da Vinci, of Andrea Verrocchio. He painted a great number of portraits. Paid great attention to the preservation of his works, grinding colours and preparing the oils himself. (Tuscan School.) 56, 113.

CRISTOPH, or CRISTOPHSEN, MEISTER, flourished at Cologne, 1510—1530. (Early German.) 441.

CRIVELLI, CARLO, painted at Venice from 1476 to 1486. His pictures are sometimes attributed to Pietro Perugino. (Venetian School.) 80, 94, 103.

CROCE, see SANTA CROCE.

CUYP, ALBERT, b. at Dort, 1605; still living, 1683. Taught painting by his father, Jacob Gerritz Cuyp. Is said to have been by trade a brewer. 701, 710, 712, 714, 717, 721, 764, 917, 1000, 1035.

DANIELE DA VOLTERRA, see RICCIARELLI.

DENNER, BALTHAZAR, b. at Hamburgh, 1685; d. 1747. Visited England in the reign of George I. His works are characterised by a most laborious finish. 894, 1037.

DIETRICH, CHRISTIAN WILLIAM ERNEST, b. at Weimar in 1712. Established himself at Dresden; sent by the Court to Italy in 1742. He executed several engravings. 1063, 1069.

DOBSON, WILLIAM, b. at London, 1610; d. 1646. Apprenticed to Sir R. Peake, a painter and dealer in pictures. Student of the works of Titian and Van Dyck. Recommended to Charles I., by Van Dyck, and on his death appointed serjeant-painter and groom of the privy chamber. He painted history as well as portrait. Owing to the fall of Charles I. he fell into distress, and died shortly after his release from a debtors' prison. (English School.)

DOES, SIMON VAN DER, painter and engraver, b. at Amsterdam, 1653; d. 1717. Son and scholar of Jacob van der Does the Elder. 774, 1001.

DOLCI, CARLO, b. at Florence, 1616; d. 1686. His large pictures are rare. He confined himself almost exclusively to Madonnas and single Saints. (Tuscan School.) 355, 356, 368, 372, 807, 811, 925.

DOMENICHINO, see ZAMPIERI.

DOSSI, DOSSO, b. at Dosso, near Ferrara, about 1490; d. about 1560. Scholar of Lorenzo Costa. He and his brother, Giambattista, worked mostly together, Dosso painting the figures, and Giambattista the landscapes. They were, however, always quarrelling, and on one occasion, when employed by the Duke of Ferrara, their only communication was by writing. (School of Ferrara.) 203, 223.

DOW, GERARD, b. at Leyden, 1613; d. 1680. Brought up to be a painter on glass, but became a scholar of Rembrandt in 1628. Distinguished for his high finish. 908, 1039, 1045, 1075.

DUC, JAN LE, b. at the Hague, 1636; d. 1695. Said to have been a scholar of Paul Potter. After studying the art for some years he entered the army, and obtained the rank of captain; he, however, resumed the palette, and became President of the Academy at the Hague. 874.

DUCCIO DI BUONINSEGNA, commonly called DUCCIO DA SIENA; painted from 1282; d. about 1340. Designed and wrought in mosaic the pavement of the Duomo of Siena, part of which remains perfect, and represents the Death of Absalom. (School of Siena.) 11, 13.

DÜRER, ALBERT, painter and engraver, b. 1471; and d. at Nuremberg, 1528. The son of a goldsmith, who intended him to follow the same trade. At an early age he adopted painting, and became a scholar of Martin Schongauer and Michael Wohlgemuth; he then travelled for four years. Married in 1494. Visited Italy, 1506. Was appointed Court painter by the Emperors Maximilian and Charles V. Exchanged drawings with Raphael in 1515. Visited the Netherlands in 1520. Author of several works on art, fortification, geometry, &c. The friend of Melancthon and Luther, whose party he joined. Distinguished for his engravings on copper and wood, and for the closeness with which he studied nature. The journal of his visit to the Netherlands is still in existence. 440, 462, 484.

DYCK, SIR ANTONY VAN, painter and engraver, b. at Antwerp, 1599; d. at Blackfriars, London, 1641. Scholar of Rubens. Went to Italy, 1621. Returned to Antwerp, by way of Paris, 1625. Visited England first in 1627, but not being very well received he went back. He returned, at the request of Charles I., in 1632, who knighted him, and appointed him his first painter. The beheading of Strafford and the dispersion of the Royal Family seriously affected the spirits of Van Dyck. His health failed and he died at Blackfriars, December 9th, 1641. Buried in old St. Paul's. The king offered a reward of £300 to the physician who could preserve the painter's life. 585, 586, 589, 591, 593 to 596, 599, 603, 605, 648, 653, 660 to 663, 667, 670, 683, 736, 929. 6 (M. H.), 7 (M. H.), 8 (M. H.), 9 (M. H.).

Eeckhout, Gerbrandt van den, painter and engraver, b. at Amsterdam, 1621; d. 1674. Scholar of Rembrandt, whose style he imitated. 676, 691.

Elzheimer, Adam, b. at Frankfort, 1574; d. 1620. Son of a tailor, who placed him with Philip Offenbach. He visited Rome, and studied the works of the great masters. 520, 523, 809.

Empoli, Jacopo Chimenti da, b. at Empoli, 1554; d. at Florence, 1640. A copyist of the works of Andrea del Sarto. He painted almost exclusively in oil, having had a fall from a scaffold whilst painting in fresco when young. (Tuscan School.) 222.

Engelbretschen, Cornelis, b. at Leyden, 1468; d. 1533. One of the earliest Germans who employed oil in painting, wrought principally at Leyden. See Cornelitz.

English Art (Early), 42, 419, 420, 486.

Espinosa, Jacinto Jeronimo de, b. at Valencia, 1600; d. at same place, 1680. Studied under Ribalta, an industrious and prolific painter. 924.

Everdingen, Aldert van, painter and engraver, b. at Alkmaart, 1621; d. 1675. Scholar of Roelant Savery and Peter Molyn. 955, 995.

Eyck, Hubert and John van, from their birth-place, Maas-Eyck. The discoverers (or improvers) of oil-painting. They resided chiefly at Ghent and Bruges, where they founded a great school. Hubert was b. about 1366, and d. 1426. John was b. about 1390, and d. 1441. 381, 383, 384, 385, 394.

Eyck, Van, School of, 375, 391, 392.

Ferrara, Mazzolino di, see Mazzolino.

Ferrari, Gaudenzio, painter, sculptor, and architect, b. 1484; d. at Milan, 1549. Whilst scholar of Pietro Perugino he made the acquaintance of Raphael, and afterwards assisted him at Rome, and after his death, Giulio Romano. He succumbed to Titian in a competition for an altar-piece at Milan. (Lombard School). 175, 217, 235.

Feti, Domenico, b. at Rome, 1589; d. at Venice, 1624. Scholar of Cigoli, and student of the works of Giulio Romano. (Roman School.) 354.

Fiesole, Fra Giovanni da, called Angelico, b. at Mugello, 1387; d. 1455. His name, before taking orders, was Guido or Guidolino. He belonged to the order of the Dominicans, and always painted the Madonna on his knees; he also never altered any of his works, believing them to be the result of inspiration. He painted a chapel for Nicholas V. at Rome, and refused the Bishopric of Florence, which was offered him by the pontiff. (Tuscan School.) 52, 58, 59, 63.

Flemish School, 408, 481.

Florentine School. A Triptych from Kensington Palace. 20.

Forlì, Palmezzano Marco da, painted, 1503; still living, 1537. Scholar of Melozzo da Forlì. (School of Bologna.) 177, 197.

Fossano, Ambrogio, called Il Borgognone, painted about 1500. 122, 156.

Francesca, Pietro della, called also Pietro Borghese, from his birth-place, Borgo san Sepolcro, b. 1398; d. 1484. Distinguished for his perspective, on which subject and geometry he wrote some treatises. Towards the close of his life he became blind. (Umbrian School). 50.

Franceschini, Marc Antonio, b. at Bologna, 1648; d. 1729. Scholar and assistant of Carlo Cignani. He was possessed of great facility of execution, and painted much in the style of the *Macchinisti*. (School of Bologna.) 800.

Francia, Francesco Raibolini, called Francia, b. at Bologna, about 1450; d. 1518. The early part of his life, a goldsmith and medallist. He was master of the Company of Goldsmiths in 1483. He took to painting when nearly 40. A friend of Raphael, with whom he exchanged pictures. (School of Bologna.) 31, 108, 124, 127, 132, 146.

Francia, Giacomo, son of Francesco Francia, d. in 1557. Scholar and imitator of his father, for whose works his are sometimes mistaken. (Umbrian School.)

Franco, Battista, called Semolei, b. at Udine, 1498; d. at Venice, 1561. He imitated Michel Angelo, from whose designs he executed some paintings. He is well known as an engraver. (Tuscan School.) 193.

Francucci, Innocenzio, called, from his birth-place, Da Imola, b. 1494; d. at Bologna, 1550. Scholar of Francia, and student of the works of Raphael. His paintings resemble those of Francia and the earlier ones of Raphael. They are all of a devout and sacred character. (School of Bologna.) 155, 159, 213.

Fredi, Bartolo di, painted, 1356; still living, 1409. (Sienese School). 35.

French School (Old). 470.

Furini, Francesco, b. at Florence, about 1600; d. 1649. Studied the works of Guido. Most successful in portraits and cabinet pictures. (Tuscan School.) 348.

Gaddi, Taddeo, painter and architect, b. at Florence, 1300; still living, 1366. Godson and favourite pupil of Giotto. Built the Ponte Vecchio, and constructed the Campanile at Florence, after a design by Giotto. (Tuscan School.) 17, 28, 43, 47.

GAETANO, SCIPIO. 142. See PULZONE.

GAMBARA, LATTANZIO, b. at Brescia, 1541; d. 1574. Pupil of Antonio Campi and Girolamo Romanino. Distinguished for colour and a correct knowledge of anatomy. Killed when young, by a fall from a scaffold. (Venetian School.) 434.

GAROFALO, BENEVENUTO TISIO, b. at Ferrara, 1481; d. 1559. Pupil of Domenico Panetti, and afterwards in the school of Raphael; called Garofalo from his having painted a gillyflower in the corner of his pictures. (Ferrarese School.) 236.

GARRARD, or GUERARD, MARK, painter, architect, and engraver, flourished, 1560—1598. A native of Bruges. Visited England in the reign of Elizabeth, by whom he was appointed her painter. He executed some illustrations to Æsop's Fables, and was the author of an Instruction to the General Art of Drawing.

GAUDENZIO, see FERRARI.

GELDER, ARNOULD DE, b. at Dort, 1645; d. 1712. Scholar and imitator of Rembrandt. 672.

GELÉE, see CLAUDE DE LORRAINE.

GENTILESCHI, ARTEMISIA, daughter of Orazio Lomi, called Gentileschi, b. at Rome. 1590; died at Naples, 1642. Visited England with her father, who was invited over by Charles I. She was favoured with the friendship and advice of Guido, and studied the works of Domenichino. (Tuscan School). 835.

GERMAN SCHOOL (Old). 428, 455, 466.

GHIRLANDAJO, DOMENICO BIGORDI DEL, called also CORRADI, b. at Florence, 1449; d. about 1498. The son of a goldsmith, and pupil of Alessio Baldovinetti. Painted two pictures in the Sistine Chapel for Sixtus IV. The master of many great artists, among whom was Michel Angelo Buonarrotti. (Tuscan School.) Baldinucci Opere, v. 6, p. 24. 107.

GHIRLANDAJO, RIDOLFO, b. at Florence, 1482; d. about 1560. Son of Domenico Ghirlandajo, and pupil of Fra Bartolommeo. He studied with Raphael during that artist's stay in Florence, and assisted him in some of his works. (Tuscan School.) 160.

GIORDANO, LUCA, b. at Naples, 1632; d. 1705. The son of a painter of no note. Scholar of Ribera, and afterwards of Pietro da Cortona, whom he assisted in his works. He studied the works of all the great masters, especially Paul Veronese, and was possessed of great powers of imitation. Employed at Florence by the Grand Duke in 1679. Went to Spain in 1692, at the invitation of Charles II., and remained there till 1702, when he returned to Florence. He was called *Fa presto* (the quick-worker.) (Neapolitan School.) 366, 798.

GIORGIONE. See BARBARELLI.

GIOTTO, called also GIOTTO DI BONDONE, painter, sculptor, and architect, b. at Vespignano, 1276; died at Florence, 1336. Originally a shepherd-boy, adopted by Cimabue. Friend of Dante, Petrarch, and Boccaccio, who allude to him in their works. The Campanile adjoining the Duomo of Florence, built from his design, and adorned by statues from his chisel. The first painter of this period who adopted the system of studying directly from nature. (Tuscan School.) 10, 24, 26, 29, 30, 32, 33, 34, 66.

GIOTTINO: TOMMASO STEFANO, called GIOTTINO, b. at Florence, 1324; d. 1356. Son and scholar of Il Fiorentino, but followed the style and manner of Giotto so closely as to acquire that name. (Tuscan School.)

GOES, HUGO VAN DER, painted 1467—1480. Scholar of John van Eyck. 425.

GOSSAERT, JAN, called MABUSE, b. at Maubeuge, 1496; d. 1532. Contemporary of Albert Dürer, and friend of Lucan van Leyden. Visited England in the reign of Henry VII. He was of very dissolute habits. 413, 429 to 433a, 438, 444, 454, 467, 468.

GOYA, F. Modern Sketches. 869 to 872.

GRANACCI, FRANCESCO, b. at Florence, 1477; d. 1544. Fellow student of Michel Angelo Buonarrotti, under Domenico Ghirlandajo. (Tuscan School.) 75, 79.

GRECO EL, see THEOTOCUPOLI.

GREEK PAINTING (Modern). 188.

GREUZE, JEAN BAPTISTE, b. at Tournus, in 1726; d. at Paris, 1805. 959—961; Hertford Gallery, 33.

GRÜNEWALD, MATHIAS, b. at Aschaffenburg about 1450; d. 1510. 386.

GUERCINO: GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO from his squint, b. at Cento, 1562; d. at Bologna, 1666. Supposed to have been self-taught. He studied the works of Agostino Caracci, and in his later works imitated the style of Guido. His works were in such demand in Italy, that he refused offers from kings of France and England to visit their respective courts. He established a school that was much frequented. (School of Bologna.) 320, 332, 333, 346, 350, 351, 353, 358, 363, 365, 370, 373.

GUIDO, see RENI.

GUTTIERREZ, JUAN SIMON, 646.

HACKERT, JOHN, born at Amsterdam, about 1635. Distinguished for his landscapes. Was occasionally assisted with figures by Adrian van der Velde and Berchem. 746, 956.

HAGEN, JOHN VAN, b. at the Hague ; painted 1650. A clever landscape painter, but owing to his having used a colour then in vogue, "Haarlem blue," his pictures are now much deteriorated. Contemporary of Berchem and Adrian van der Velde. 733.

HALS, FRANK, b. at Malines, 1584 ; d. at Haarlem, 1666. Scholar of Carl van Mander. Very distinguished as a portrait painter, but of dissipated habits. Van Dyck had a high opinion of his talent. 671, 681.

HANNEMAN, ADRIAN, b. at the Hague, 1611 ; d. 1680. Visted England soon after the arrival of Van Dyck, and remained here sixteen years. He returned to Holland on the commencement of the Civil War, and resided at the Hague. 862.

HEEM, JAN DAVIDSZ DE, b. at Utrecht, 1600 ; d. at Antwerp, 1674. Son and scholar of David de Heem, a flower painter. 726.

HEEMSEN, JAN VAN, b. at Antwerp about 1500. One of his pictures, at Kensington Palace is dated 1534. 439, 491.

HEEMSKERK, EGBERT, the Younger, b. at Haarlem, 1645 ; d. at London, 1704. Scholar of his father, P. Grebber, and Brauwer. Imitator of Teniers. 843.

HEMLING, see MEMLING.

HEMSKERK, MARTIN. 455.

HERRERA, FRANCISCO, the Elder, b. at Seville, 1576 ; d. 1656. Scholar of Luis Fernandez. Being charged with coining, he fled into sanctuary, and was pardoned by Philip IV., when at Seville, in 1624. Master of Velasquez. (Spanish School.) 238, 965.

HELST, BARTHOLOMEW VAN DER, b. at Haarlem, 1613 ; d. at Amsterdam, 1670. Eminent for his portraits, which he painted after the style of Van Dyck. 697, 930.

HEUSCH, WILLIAM DE, b. at Utrecht, 1638 ; d. about 1712. Went to Italy when young, and became there a scholar of Jan Both, whose style he followed. 731.

HEYDEN, JAN VAN DER, painter and engraver, b. at Gorcum, 1637 ; d. at Amsterdam, 1712. Had for his master a painter on glass. He is remarkable for the details and accuracy of his works ; is said to have used the camera obscura. To facilitate the production of his pictures, he prepared engraved stamps, with which he printed on parchment and canvas, finishing them afterwards by hand, and, by a clever combination, producing an immense variety. Adrian Vander Velde and Lingelbach painted figures for him. 734, 741.

HILLIARD, NICHOLAS, b. at Exeter, 1547 ; d. 1619. Brought up to the business of a goldsmith and jeweller, to which he added that of painting in miniature. Studied the works of Holbein. He was appointed goldsmith, carver, and portrait painter to Queen Elizabeth, and continued in favour by James I.

HOBBEMA, MINDERT, painted 1660. Friend and companion of Jacob Ruysdael. No particulars of his life are known. The figures in his landscapes are sometimes done by Berchem, A. van der Velde, J. Lingelbach, Wouwerman, &c. 700, 722, 767, 857, 23 M. H., 24 M. H.

HOLBEIN, HANS, the Younger, painter, sculptor, engraver, and architect, b. at Augsburg, 1498 ; d. of the plague at London, 1554. He received the title of Citizen of Bâle in 1520, at which place it has been thought he was born. His father and other members of his family being artists, he learned painting of them. He came to England by the invitation of the Earl of Arundel, and brought letters of introduction from his friend Erasmus to Sir Thomas More, who presented him to Henry VIII., by whom he was named his painter, and loaded with honours. 362, 461, 469, 471, 488, 489, 492.

HONDEKOETER, MELCHIOR DE, b. at Utrecht, 1636 ; d. 1695. Scholar of his father Gysbert de Hondekoeter and J. B. Weenix. 668, 863, 918.

HONTHORST, GERARD, painter and engraver, b. at Utrecht, 1592 ; d. 1660. Scholar of Abraham Bloemaert. Visited Rome, and was called by the Italians GHERARDO DELLA NOTTE, from the frequency of his fire-light scenes. Came to England, and was appointed painter to the Queen of Bohemia, daughter of James I. Finally settled at the Hague, where he was employed by the Prince of Orange in the decoration of the palaces of Ryswick and the House in the Wood. 612.

HOOGE, PIETER DE, painted 1658—1670. A painter of interiors, with effects of daylight and sunshine. 945, 950, 953, 1060.

HOREBOUT, GERARD LUCAS, b. at Ghent, 1498 ; d. at London, 1558. A painter of portraits in the manner of Holbein. Some time in England in the service of Henry VIII., and court painter to Philip and Mary. 493.

HUYSUM, JAN VAN, b. at Amsterdam, 1682 ; d. 1749. Son and scholar of Justus van Huysum the Elder. Studied the works of De Heem and Abraham Mignon. 940, 943, 1009, 1010.

IMOLA, INNOCENZIO DA, see FRANCUCCI.

IRIARTE, IGNACIO, b. in Biscaye, 1620 ; d. 1685. Scholar of Francesco Herrera the Elder. He is distinguished for his landscapes ; the figures in them are sometimes by Murillo. 630.

ITALIAN SCHOOL (Early). 2.

JANET, see CLOUET.

JANSEN, ABRAHAM, b. at Antwerp, 1569; d. 1631-1650. A very distinguished Flemish painter, who enjoyed a brilliant reputation previous to the time that the talents of Rubens began to display themselves. He became Rubens's bitter enemy, and offered to paint a picture in competition with him, but it was declined.

JANSEN, CORNELIUS, b. at Amsterdam, 1590; d. 1665. Resided in England from 1618 to 1648. Employed by James I., whose portrait he painted. 522.

JARDIN, KAREL DU, painter and engraver, b. at Amsterdam, 1635; d. at Venice, 1678. Visited Italy, where he studied the works of the great masters. He returned to Holland, and though his pictures were in great demand there, he went back to Italy, where he died. 720, 971, 978, 1038.

JOANNES, VICENTE, b. at Fuente de Higuera, 1523; d. 1579. Is said to have visited Italy. He was of a very devout disposition, and painted sacred subjects exclusively. (Spanish School.) The Spanish Angelico da Fiesole. 215.

JORDAENS, JACOB, painter and engraver, b. at Antwerp, 1593; d. 1678. Scholar of Adam van Oort. Imitator and friend of Rubens, by whom he was sometimes employed as an assistant. 608, 611.

JUSTUS OF PADUA, see PADUA.

KAPELLE, JAN VAN DE, painted 1650. A Dutch painter of marine subjects and river views. Supposed to have studied the works of William van der Velde. 853.

KAREL DU JARDIN, see JARDIN.

KESSEL, JOHN VAN, b. at Antwerp, 1626; d. at Madrid, 1708; imitated Breughel; went to Spain by invitation of Philip IV. Painted portraits of Philip V. and Queen in imitation of Van Dyck's manner.

KETEL, CORNELIS, b. 1548; still living, 1604. Scholar of Antony Blockland. Came to England in 1573, and remained here till 1581. He painted the portraits of Queen Elizabeth and several of the Nobility. Nagler, vol. 6, p. 568.

KEYSER, THEODORE DE, a Dutch artist, who painted 1638.

KIERINGS, or KEIRINCX, JAMES, b. at Utrecht, 1590; d. 1646. Came to England in the reign of Charles I., by whom he was employed to draw views. The figures in the landscapes he painted in Holland are generally by Poelemburg.

KNELLER, SIR GODFREY, b. at Lubeck, 1648; d. in England, 1723. Scholar of F. Bol, and received some instruction from Rembrandt. Visited Italy, and came to England, 1674. Was employed by Charles II., James II., and knighted by William III. Sent to France by Charles II., to paint the portrait of Louis XIV., 729. See also original drawings, No. 168, in Gallery of North Transept; page 13 of Catalogue.

KONING, PHILIP DE, b. at Amsterdam, 1619; d. 1689. Scholar of Rembrandt. Distinguished for his landscapes with long horizon. 703, 846, 868.

KONING, SOLOMON, painter and engraver, b. at Amsterdam, 1609; still living, 1663. A student of the works of Rembrandt, whose style he followed. 673, 691.

KRUG, LUCAS, d. about 1535. A follower of Lucas van Leyden. 460.

KULMBACH, HANS VON, painted 1509; d. 1540. Follower of Albert Dürer. 442.

LANCRET, NICOLAS, b. at Paris, 1690; d. 1745. An imitator of Watteau. (French School.) 28 M. H.

LANFRANCO, GIOVANNI, b. at Parma, 1581; d. at Rome, 1647. In early life he was page to Count Scotti, who placed him with Agostino Carracci. He had great power in large works, both fresco and oil. His chief work is the cupola of Sant' Andrea della Valle. He was a special rival of Domenichino at Naples. (School of Bologna.) 364.

LAURATI, PIETRO, or PIETRO LORENTII, (the son of Lorenzo); known by his paintings of the Hermits and their temptations, especially by the fresco in the Campo Santo at Pisa. A joint work of his with his brother Ambrogio Lorenzetti is dated 1335. The date 1342 is on one of his own alone. 848.

LEBRUN, CHARLES, b. 1619; d. 1690. Visited Italy with N. Poussin in 1643. Under Colbert's administration, Lebrun became the great painter of the court of Louis XIV. (French School.) 580, 592.

LEGNANI, STEFANO, b. at Milan, 1660; d. 1715. The son of a portrait painter, and scholar of Carlo Cignani and Carlo Maratti. His principal work is the cupola of San Gaudenzio, at Novara. (Lombard School.) 906.

LELY, SIR PETER, b. at Westphalia, 1618; d. at London, 1680. Son of a captain of foot, of the name of Van der Vas. Received his first instructions from one De Grebber. Came to England in 1641, and adopted the style of Van Dyck. Employed by Charles I., Charles II., who knighted him, and James II. Is also said to have painted the portrait of Oliver Cromwell. He died of apoplexy, whilst painting the portrait of the Duchess of Somerset. (English School.) 758.

LENAIN, LOUIS, b. at Laon ; d. 1648. He painted portraits, and was particularly successful in his delineation of peasant subjects. (French School.) 1046.

LEYDEN : LUCAS, JACOBS, called LUCAS VAN LEYDEN, from his birthplace, b. 1494 ; d. 1534. Scholar of Cornelius Engebrechtsen, contemporary and friend of Albert Dürer. Especially known as an engraver. His pictures are very rare. Was only 12 years old when he painted the St. Hubert, and 14, the Mahomet Drunk. His largest painting, a Last Judgment, at Leyden. 422, 452, 456, 458.

LICINIO, GIOVANNI ANTONIO, called, from his birthplace, PORDENONE, b. 1483 ; d. 1539. Contemporary with Titian, to whom his works are sometimes attributed. (Venetian School.) 171.

LIEVENS, JAN, painter and engraver, b. at Leyden, 1607 ; date of his death uncertain, some say 1663. Scholar of G. van Schooten, and P. Lastman. Visited England in 1630, where he painted portraits of the royal family, and remained three years. He then established himself at Antwerp. Friend of Van Dyck and Rembrandt. 688.

LINGELBACH, JAN, painter and engraver, b. at Frankfort-on-the-Maine, 1625 ; d. at Amsterdam, 1687. He visited Paris in 1642, and after a residence there of two years, went to Rome, where he remained eight years. He was distinguished for his landscapes, &c., in which are introduced a great number of figures and animals. He often painted the figures in the landscapes of many Dutch artists. 874, 947.

LINT, HENRY VAN, painter and engraver. Son and scholar of Peter van Lint. Some plates of landscapes he etched are dated 1680. He visited Rome, and, from his assiduity, was there called STUDIO. 962.

LIPPI, FILIPPINO, b. at Florence, 1460 ; d. 1505. Son of Fra Filippo Lippi, placed with Sandro Boticelli, as he was very young when his father died. He finished the frescoes in the Brancacci Chapel. 61, 105.

LIPPI, FRA FILIPPO, b. at Florence, about 1412 ; d. at Spoleto, 1469. He was taken prisoner when young by the Moors, and gained his liberation by the practice of his art. He succeeded Masaccio in decorating the Carmine Chapel at Florence. His chief work is the decoration of the Duomo at Spoleto. Father of Filippino Lippi. (Tuscan School.) 62, 65, 69, 70, 71, 73.

LOMBARD, LAMBERT, b. 1506 ; d. 1560. Scholar of Arnold Beer and Jan Gossaert. Went to Italy in the suite of Cardinal Pole.

LONGHI, LUCA, b. at Ravenna, 1507 ; d. 1580. He is distinguished for his portraits. (School of Bologna.) 884.

LORENZO, DON, a Camaldolese monk of the convent of Santa Maria degli Angeli, Florence, living in 1410. He assisted Don Silvestro in many of his illuminations.

LORME, A. DE, painted about 1660. Excelled in interiors of churches and other public edifices. Terburg painted the figures in some of them. 794.

LORRAINE, CLAUDE DE, see CLAUDE.

LOTHENER, STEPHEN, called MEISTER STEPHAN, flourished in Cologne, 1442—1451. Albert Dürer in his "Journal in the Netherlands," says that he gave the keeper of the Town House Chapel at Cologne two silver pennies to see Master Stephen's pictures. (Early German.) 380.

LUINI, BERNARDINO, b. at Luino, on the Lago Maggiore, about 1460 ; still living, 1530. Supposed to have been a scholar of Leonardo da Vinci, for whose works his are sometimes mistaken. In his later works he appears to have studied Raphael. (Lombard School.) 119, 204, 209.

"LYVERSBERG PASSION," THE MASTER OF. 379, 410.

MABUSE, see GOSSAERT.

MAES, NICOLAS, b. at Dort, 1632 ; d. 1693. Scholar of Rembrandt. 657, 658, 682, 1050, 1071.

MANS, F. H., an imitator of Molinaer in winter scenes especially. 1012.

MANTEGNA, ANDREA, b. near Padua, 1431 ; d. at Mantua, 1506. Is said to have been, like Giotto, originally a shepherd boy. Scholar of Francesco Squarcione. Called to Rome by Innocent VIII. One of the earliest engravers. Worked from his own designs. (Paduan School.) 91, 96, 97, 98, 102.

MARATTI, CARLO, b. near Ancona, 1625 ; d. at Rome, 1713. Scholar of Andrea Sacchi, and student of the works of Raphael, some of which, in the Vatican, he cleaned and restored. (Roman School.) 374.

MARGARITONE, painter, sculptor, and architect, b. at Arezzo about 1236 ; d. about 1313. One of the earliest painters of whom there is any account. Executed the statue of Gregory X. at Arezzo. (Tuscan School.) 14, 16.

MASACCIO, b. 1402 ; d. 1443. TOMMASO GUIDI, commonly called MASACCIO from his slovenliness. Studied the works of Donatello, Ghiberti, and Brunelleschi. He did much to free art from conventionalism. 48, 51, 53.

MATSYS, QUENTIN, b. at Antwerp, about 1460 ; d. 1530. The name of his master is unknown. His style is a transition between that of Van Eyck and Rubens. A friend of Erasmus and Sir Thomas More. 416, 445, 448, 451.

MATTEO DA SIENA, painted 1462-91. 95.

MAZZOLINO, LODOVICO, b. at Ferrara, about 1481 ; d. about 1530. Pupil of Lorenzo Costa. He was less successful in large than in small pictures. (School of Ferrara.) 178, 191.

MAZZUOLI, GIROLAMO FRANCESCO MARIA, called PARMIGIANINO, b. at Parma, 1504 ; d. at Casal Maggiore, 1540. Influenced when young by Correggio. Went to Rome, 1523, where he studied the works of Raphael and Michel Angelo. From his dilatoriness in the execution of some frescoes in the Church of Santa Maria della Steccata he was thrown into prison for breach of contract. On his release, instead of finishing them, he fled to Casal Maggiore, where he shortly afterwards died. (Lombard School.) 169, 202, 210, 225, 233, 323.

MEIRE, GERRAERT VAN DER, painted in 1447. A pupil of Hubert van Eyck. Nagler says he died 1447, vol. viii., p. 570. Meire, Meer, Meere, or Meeren. 395.

MEMLING, HANS, sometimes called HEMLING, d. 1489. Scholar of Roger van der Weyden. Painted in the Hospital of St. John, at Bruges, in 1479. 390, 393, 397, 404, 450.

MEMMI, SIMONE, b. at Siena, 1285 ; d. at Avignon, 1344. Is supposed to have been a pupil of Giotto, and to have painted in conjunction with him at Rome. Was a friend of Petrarch, who mentions him in his works. (School of Siena.) 37.

METSU, GABRIEL, b. at Leyden, 1615 ; d. at Amsterdam, 1658. A student of the works of Gerard Dow, Terburg, and Jan Steen. Distinguished for his portraits, interiors, and pictures of small dimensions. 1059.

MEULEN, ANTONY FRANS VAN DER, b. at Brussels, 1634; d. at Paris, 1690. Scholar of Peter Snayers. Invited to Paris by Colbert, minister to Louis IV., he accompanied that monarch in all his campaigns, drawing on the spot all matters of interest. (Dutch School.) 966, 976, 977.

MICHEL ANGELO, see BUONARROTI.

MICHEL ANGELO, see CERQUOZZI and CARAVAGGIO.

MIERIS, FRANZ VAN, b. at Delft, 1635 ; d. at Leyden, 1681. Scholar of Gerard Dow. A painter of cabinet pictures. (Dutch School.) 1056, 1057, 1073, 1078.

MIERIS, WILLIAM, b. at Leyden, 1662 ; d. 1747. Scholar of his father, Franz Mieris the Elder, whose style he imitated. (Dutch School.) 1065, 1070.

MIGNARD, PIERRE, b. at Troyes, 1610 ; d. 1695. His father intended him for the profession of physic. He studied under John Bouchier, an artist of Bourges. Went to Paris, he entered the school of Simon Vouet ; afterwards to Rome, where he resided twenty-two years. Returned to France at the invitation of Louis XIV. (French School.) 707, 752.

MIRANDA, JUAN CARREÑO DE, b. at Aviles, in the Asturias, 1614 ; died at Madrid, 1685. Scholar of Pedro de las Cuevas and Bartolomè Roman. Introduced by Velasquez to Philip IV., who appointed him one of the royal painters. He was continued in the royal service by Charles II. (Spanish School.) 739, 749.

MIREVELT, MICHAEL JANSON, b. at Deft, 1568 ; d. 1641. Educated as an engraver, but having attracted the attention of Anthony de Montfort, called Blocklandt, studied painting under him. Distinguished for his portraits. 858.

MODENA, BARNABA DA, painted in 1367. He is considered to be the eldest Lombard painter of distinction. (Lombard School.) 46.

MOLA, PIETRO FRANCESCO, b. 1612 ; d. at Rome, 1668. Son of an architect, and scholar of D'Arpino. Influenced by Francesco Albani and Guercino. (School of Bologna.) 797.

MOLENAER, JOHN. A Dutch painter, of whom there is no date given. He painted somewhat after the style of Adrian van Ostade. 609.

MONNOYER, see BAPTISTE.

MONREALESE, see NOVELLI.

MOOR KAREL DE, b. at Leyden, 1656 ; d. at the Hague, 1738. Studied under Gerard Dow and Schalcken. Went to Florence in 1702. Painted for the Emperor portraits of Prince Eugene and the Duke of Marlborough. 1044.

MORALES, LUIS DE, b. at Badajoz, about 1509 ; d. 1586. Invited to Madrid by Philip II., whom he is said to have displeased by appearing before him in a very magnificent dress. When unable to paint in his old age, and in great poverty, he was pensioned by Philip. (Spanish School.) 508, 801.

MORE, SIR ANTONIO, b. at Utrecht, 1512 ; d. in Flanders, 1588. A distinguished portrait painter. Was employed to paint Queen Mary of England, before Philip's marriage, and remained some time in this country ; he afterwards went to Spain. 496, 500, 503, 512, 513.

MORONI, GIOVANNI BATTISTA, b. 1510 ; d. about 1578. Scholar of Bonvicino, called Il Moretto. Distinguished for his portraits. One of his finest portraits is in the Collection of the Duke of Sutherland. (Venetian School.) 876.

MOSAIC PAINTING. 23 *a*.

MOSTAERT, JAN, b. at Haarlem, 1474 ; d. 1555. Scholar of Jacob Janssen, of Haarlem. 485.

MOUCHERON, FREDERICK, b. at Embden, 1633 ; d. at Amsterdam, 1686. Scholar of Asseyln. He visited France, and remained there several years. His landscapes are often enriched with figures by Adrian van der Velde and others. 713.

MOYA, PEDRO DE, b. at Grenada, 1610; died 1666. Fellow pupil of Murillo in the school of Juan del Castillo. Entered the army, and served in Flanders, but the sight of the works of the Flemish painters caused him to return to painting. Came to London, to study under Van Dyck, but that master dying six months after his arrival, he returned to Grenada, where he resided until his death. (Spanish School.) 751.

MUDO, EL, see NAVARRETE.

MUNARI, called PELLEGRINO, DA MODENA, b. about 1480; d. 1523. Went to Rome in 1509. Scholar and assistant of Raphael. Killed when young in a street fray. (Lombard School.) 244.

MURILLO, BARTOLME ESTEBAN, b. at Seville, 1618; d. 1682. Scholar of Juan del Castillo, and afterwards of Velasquez. Student of the works of Titian, Rubens, and Van Dyck. Married in 1648, and was of a very devout disposition. His death was caused by a fall from a scaffold, whilst painting in the church of the Capuchins at Cadiz. (Spanish School.) 620, 622, 623, 629, 631 to 645, 647, 900. M. H. 1, 2, 3, 4, 5.

MUSSCHER, MICHAEL VAN, b. at Rotterdam, 1645; d. at Amsterdam, 1705. Scholar of Gabriel Metzu and Adrian van Ostade. 949, 952.

MYTENS, DANIEL, the Elder, b. at the Hague, 1590; still living, 1656. A follower of Rubens. He came to England in the reign of James I., and was appointed painter to Charles I., in 1625. 618.

NAIN, see LENAIN.

NAVARRETE, JUAN FERNANDEZ, called EL MUDO, or the DUMB, b. at Logrono, 1526; d. at Toledo, 1579. Visited Italy, and became a scholar of Titian. On his return to Spain, in 1568, employed by Philip II. in the decoration of the Escurial. (Spanish School.) 216.

NEER, AART VAN DER, b. at Amsterdam, about 1613; d. 1683. A painter of Dutch views, with various bold effects, especially moonlight and winter. 716, 818, 917.

NEER, EGLON VAN DER, b. at Amsterdam, 1643; d. Dusseldorf, 1703. Scholar of his father, A. van der Neer. Visited Paris in 1663. 951, 1048.

NETSCHER, GASPAR, b. at Heidelberg, 1639; d. at La Haye, 1684. Adopted when young by a physician, who intended him to have followed his profession, but on his exhibiting determination for the arts, he placed him with an artist of the name of Koster, and afterwards with G. Terburg. 1058.

NOVELLI, PIETRO, called IL MONREALESE, b. about 1603; still living, 1660. Influenced by Caravaggio. (Neapolitan School.) 753.

OCHTERVELDT, JAN, flourished about 1670. A Dutch genre painter. Contemporary of Pieter de Hooge, whose style and that of Metzu his works greatly resemble. 1064.

OGGIONE, or UGGIONE, MARCO DA, b. about 1470; d. 1530. Scholar of Leonardo da Vinci, whose works he has copied with great fidelity. He is also distinguished for his frescoes. (Lombard School.) 817.

OLIVER, PETER, b. at London, 1601; d. 1660. Instructed in miniature-painting by his father, Isaac Oliver.

ORBETTO, ALESSANDRO TURCHI, b. at Verona in 1582; d. at Rome, 1648. Called Orbetto from having originally acted as guide to a blind man. Brusasorci first perceived his talent and assisted him. He painted much at Rome. 898.

ORCAGNA, or L'ARCAGNUOLO, ANDREA DI CIONE, painter, sculptor, and architect, b. about 1315; d. about 1376. Built the celebrated "Loggia dei Lanzi," in the Piazza Granduca at Florence; it is still perfect. (Tuscan School.) 21.

ORLEY, BERNARDIN VAN, or BAREND VAN BRUSSELS, b. 1490; still living, 1550. A pupil of Raphael's, and superintended the execution in tapestry of Raphael's Cartoons. 453, 472, 474, 494, 495, 505.

ORRENTE, PEDRO, b. at Montealegre, in Murcia, about 1560; d. at Toledo, 1644. Supposed to be a scholar of El Greco, and to have studied the works of Bassano. (Spanish School.) 880.

OS, JAN VAN, b. at Middleharnis in Holland, in 1744; d. in 1808. Painted both flower and marine pieces, but excelled in the former. His son, probably still living, also attained a high position as a flower painter.

OSTADE, ADRIAN VAN, painter and engraver, b. at Lubeck, 1610; d. at Amsterdam, 1685. Scholar of Frank Hals, and fellow student with Brouwer. Distinguished for his interiors. (Dutch School.) 730, 735, 740, 1020, 1047, 1667.

OSTADE, ISAAC VAN, b. at Lubeck, about 1617; d. about 1654. Instructed by his brother Adrian. He afterwards painted landscapes with figures, village scenes, &c., with effects of winter. 1011, 1016, 1025, 1034.

OSTENDORFER, MICHAEL. Nagler, vol. x., p. 413.

PACCHIAROTTO, JACOPO, painted at Siena, 1535, whence, being concerned in a conspiracy against the Government, he was compelled to escape. Influenced by Pietro Perugino and Raphael. (School of Siena.) 99.

PACHECO, FRANCESCO, b. at Seville, 1571 ; d. 1654. Scholar of Luis Fernandez. Went to Madrid in 1611 ; on his return to Seville, he opened a school, among the pupils in which were Alonso Cano and his son-in-law, Diego Velasquez. He was appointed Inspector of Sacred Pictures to the Inquisition. (Spanish School.)

PADUA, JUSTUS OF, b. at Florence, painted, 1367 ; d. 1400. A scholar of Giotto. Vasari, Bohn's Translation, v. ii. p. 336. (Paduan School.) 38.

PAGANI, VINCENZO, painted in 1533. Scholar of Raphael. (Tuscan School.)

PALMA, JACOPO, called IL VECCHIO, or the Elder, to distinguish him from his grand-nephew of the same name, with whom he has been confounded, b. about 1480 ; d. about 1548. Contemporary of Titian and Giorgione. (Venetian School.) 299, 305.

PANNINI, G. P. Cavaliere, b. at Piacenza, 1691., d. 1764. Scholar of Pietro Lucatelli. A famous painter of views and ideal ruins. The figures which he introduced are excellent. His pictures are numerous in England ; d. 1764. 832, 833.

PALMA, JACOPO, called IL GIOVANE, to distinguish him from his great-uncle, Il Vecchio, b. at Venice, 1544 ; d. 1628. Influenced by Tintoretto and Titian. (Venetian School.)

PALMEZZANO, see FORLÌ.

PARIS, see BORDONE.

PARMIGIANINO, see MAZZUOLI.

PASSERIS, ANDREA, a native of Como. Flourished about 1505. 111.

PATENIER, JOACHIM, of Dinant, flourished 1515—1535. A painter of landscapes. Friend of Albert Dürer. 476, 477.

PATER, JEAN BAPTISTE, b . at Valenciennes, 1695 ; d. 1736 Went when young to Paris. Scholar of Watteau. (French School.) M. H. 29.

PELLEGRINO, see MUNARI.

PENNI, GIANFRANCESCO, b. at Florence, about 1488 ; d. at Naples, 1528. Pupil of Raphael, whom he assisted in the Vatican frescoes. (Roman School.) 153.

PENTZ, GEORGE, b. about 1500 ; d. 1550. Scholar of Albert Dürer, and afterwards of Raphael. Distinguished for his portraits. 492.

PERUGINO, PIETRO, properly Pietro Vannucci, b. near Perugia, 1446 ; d. 1524. He executed several paintings in the Sistine Chapel for Sixtus IV. Contemporary of Michel Angelo Buonarrotti, and master of Raphael. Accused by some of Atheism. His love of gain is said to have caused him to repeat his compositions very often. (Umbrian School.) 83, 84, 85, 86, 87, 109, 110, 117.

PERUZZI, BALDASSARE, b. at Siena, 1481 ; d. at Rome, 1537. Studied with Raphael in the School of Bramante. He built the Farnesina Palace for the Chigi family, in the decoration of which he was assisted by Raphael, whom he succeeded as architect of St. Peter's. He engraved on wood. (School of Siena.) 194.

PESELLINO, FRANCESCO PESELLO, b. at Florence, 1426 ; d. 1457. Scholar of Fra Filippo Lippi. (Tuscan School.) 72.

PESELLO, GIULIANO, called PESELLI PESELLO, b. at Florence, 1380 ; d. 1457. He excelled in painting animals, and is said to have kept a collection of wild beasts in his house. (Tuscan School.) 88.

PETERS, BONAVENTUR, b. at Antwerp, 1614 ; d. 1671. One of the most distinguished Dutch painters of marines and sea-storms. The name of his master is unknown. 1013.

PETERS, JAN, b. at Antwerp, 1625 ; d. 1677. A painter of sea-pieces, brother to Bonaventur Peters.

PIETRO, SANO DI, flourished at Siena in the first half of the 15th century. A picture by representing the Coronation of the Virgin, exists upon the Porta Romana, at Siena ; it is in the style of Simone Memmi, and is of the date 1422. 54, 60, 64.

PINTURICCHIO, or BERNARDINO DI BETTO, b. at Perugia, 1454 ; d. at Siena, 1513. Pinturicchio signifies the "little painter." Scholar of Pietro Perugino. Assisted Perugino at Rome about 1484. Commenced the frescoes of the library at Siena, 1502 ; in which Raphae assisted him. In his last illness he was deserted by his wife. (Umbrian School.) 130, 115.

PIOMBO, SEBASTIANO DEL, b. at Venice, 1485 ; d. at Rome, 1547. His family name was Luciani, but he was called DEL PIOMBO, from his office of Keeper of the Leaden Seals. He was originally a musician, but having a taste for painting, became the pupil of Giovanni Bellini, and afterwards of Giorgione. Michel Angelo availed himself of his superior colour, peculiarly Venetian, and employed him on the Raising of Lazarus, now in the National Gallery, for the Cathedral of Narbonne, in direct opposition to Raphael, who painted the Transfiguration for the same Cathedral. (Venetian School.) 161, 241, 249.

PLATZER, J. G., b. at Epan, in the Tyrol, in 1702. Studied under Kesler. Went to Vienna in 1721. Painted in concert with Janneck numerous small historic pictures, especially

festivals, in gaudy colours. His bright tints are attributable to his connection with porcelain painting. 815, 816.

POELEMBURG, CORNELIS, b. at Utrecht, 1586; d. 1666. Scholar of Abraham Bloemart. Visited Italy, where he met with much success, and was employed by several Cardinals. On his return to the Netherlands he was invited to England by Charles I., but notwithstanding his success here, he returned to Utrecht, where he remained until his death. 521, 969, 1040, 1041.

POLLAJUOLO, ANTONIO, painter, sculptor, and engraver, b. at Florence, 1427; d. at Rome, 1498. Scholar of Lorenzo Ghiberti, whom he assisted in completing the second series of gates for the Baptistry of San Giovanni. Distinguished for his study of anatomy, and the carefulness of his drawings from the nude figure. (Tuscan School.) 55.

PONTE, GIACOMO DA, called BASSANO, from his birthplace, b. 1510; d. 1592. Scholar of Bonifazio, and student of the works of Parmegiano and Titian. (Venetian School.) 276, 284, 291.

PONTORMO, JACOPO CARRUCCI DA, b. at Pontormo, 1493; d. 1558. Studied successively under Leonardo da Vinci, Mariotto Albertinelli, Pietro di Cosimo and Andrea del Sarto. In his youth, some of his works were much praised by Raphael and Michel Angelo. He became afterwards a servile imitator of Albert Dürer. (Tuscan School.) 170.

PORDENONE, see LICINIO.

POTTER, PAUL, painter and engraver, b. at Enhuysen, 1625; d. at Amsterdam, 1654. Son and scholar of Peter Potter, a painter of still life. Distinguished for his cattle. Died of consumption at 29. 996, 997, 998, 1002, 1006, 1007.

PORBUS, or POURBUS, FRANZ, the Elder, b. at Bruges, 1540; d. 1580. Scholar of his father and Francis Floris. He resided chiefly at Antwerp, where he was received into the Academy, 1564.

PORBUS, or POURBUS, FRANZ, the Younger, b. at Antwerp, 1570; d. at Paris, 1622. Son and scholar of Franz Porbus the Elder. He settled in Paris, where he painted the portraits of the royal family, and the most distinguished persons at the Court. 514.

POUSSIN, GASPAR DUGHET, called GASPAR POUSSIN, b. at Rome, 1613; d. 1675. Of French parents, and brother-in-law to Nicholas Poussin, whose scholar he became. Is supposed to have been influenced by Claude Lorraine. (French School.) 581, 583, 615, 963, 36.

POUSSIN, NICOLAS, b. at Andely, in Normandy, 1594; d. at Rome, 1665. Scholar of an artist of the name of Quintin Varin Studied the works of Raphael and Giulio Romano. Went to Rome, 1624, where he studied the works of Titian and Domenichino. Invited to return to France, in 1639, by Louis XIII., who named him his first painter in ordinary, 1641. He returned to Rome in 1642, and, as Louis XIII. died soon after, he remained there until his death. (French School.) 582, 587, 588, 597, 598, 600, 601, 606, 607, 614, 616, 619, 890.

POZZO, ISABELLA DEL, painted, 1666. Mentioned by Lanzi as having painted a Virgin and Child with Saints, which could not have been better executed by many of her contemporaries. (Neapolitan School.) 875.

PRETI, MATTIA, called IL CALABRESE, b. 1613; d. at Malta, 1699. Scholar of Giovanni Lanfranco and Guercino. He visited Malta, where he executed some frescoes in the Cathedral, and received knighthood of the order. On his return to Naples, is said to have been so disgusted with the preference given to Luca Giordano that he returned to Malta. (Neapolitan School.) 784.

PULZONE, SCIPIONE, called GAETANO, b. at Gaeta, 1562; d. 1600. Scholar of Jacopino del Conte. He painted the portraits of Gregory XIII., Cardinal de' Medici, and many distinguished persons. 142.

PYNACKER, ADAM, b. at Pynacker, between Schiedam and Delft, 1621; d. at Delft, 1673. The name of his master is unknown. When young he visited Rome. He painted many large landscapes in the decorative style then in vogue, but scarcely any except his smaller productions have come down to us. 725, 759.

PRIMATICCIO, FRANCESCO, b. at Bologna, 1504; d. at Paris, 1570. Scholar of Innocenzio da Imola, and afterwards an assistant of Giulio Romano. Invited to France by Francis I., where he succeeded Il Rosso as superintendent of the buildings. He founded a school, known as the School of Fontainbleau. (School of Bologna.) 180.

PROCACCINI, GIULIO CESARE, b. at Bologna, 1548; d. at Milan, 1626. Taught the rudiments of his art by his father, Ercole Procaccini, and for some time applied himself to sculpture. Influenced by Correggio. (Lombard School.) 228, 229.

PROCACCINI, ERCOLE, called IL VECCHIO, b. at Bologna, 1520; still living, 1591. His chief model was Correggio. (Lombard School.)

QUELLINUS, ERASMUS, painter and engraver, b. at Antwerp, 1607; d. 1678. Originally devoted to the study of belles lettres. Friend and scholar of Rubens. 590.

RAPHAEL SANZIO, or SANTI, or SANTO, painter, architect, and sculptor, b. at Urbino, 1483; d. at Rome, 1520. He received his earliest instruction in art from his father Giovanni Santi, who was both painter and poet, but his father dying when he was 11, he was placed

with Pietro Perugino. Went to Florence in 1504, where he made the acquaintance of Fra Bartolommeo, Ghirlandajo, and others. In 1508 he was invited to Rome by Julius II., and soon afterwards commenced his frescoes in the Camera della Segnatura of the Vatican. He finished them about 1511. He succeeded Bramante as architect of St. Peter's in 1514. Leo X. consulted him upon the mode of excavating and restoring the remains of Ancient Rome. Modelled the statue of Jonah in the Chigi Chapel at Rome, and executed the group of the boy and dolphin, in this Exhibition. He had many pupils; bequeathed all his painting materials and works of art to two of them, Gianfrancesco Penni and Giulio Romano. (Roman School.) 121, 123, 126, 128, 129, 131, 133, 134, 136, 137, 138, 139, 140, 141, 147, 148, 149, 150, 154, 158, 173, 211.

REMBRANDT, GERRITZ, painter and engraver, called VAN RHYN, from his being born on the banks of the Rhine, near Leyden, 1606; d. at Amsterdam, 1669. The son of a miller. Scholar of Jacob van Swanenburg, Pieter Lastman, and Jacob Pinas. Settled at Amsterdam in 1630, married there 1634, and remained until his death. He made a great profit by his pictures, but died in poverty owing to his great passion for collecting curiosities and works of art. He had numerous scholars, and still more imitators. 656, 666, 675, 677 to 680, 684 to 687, 689 to 691, 693 to 696, 698, 838, 842, 844, 913, 919, 922, 1043.

RENI, GUIDO, commonly called GUIDO, b. near Bologna, 1675; d. 1642. Son of a musician, who placed him under Denis Calvart. He became afterwards a scholar and assistant of the Carracci, but was driven by jealousy to leave them. Reduced his circumstances by a passion for gambling. (School of Bologna.) 311, 319, 338, 339, 340, 343, 344, 345, 347, 361.

RHENISH SCHOOL, LOWER. 376, 377.

RIBALTA, FRANCISCO DE, b. at Castellon de la Plana, a town on the Valencian coast, about 1551; d. at Valencia, 1628. Visited Italy, where he studied the works of Raphael and Sebastiano del Piombo. He executed the Last Supper for Corpus Christi College at Valencia: which is termed a Museum of Ribaltas. (Spanish School.) 230, 525, 526.

RIBERA, GIUSEPPE, called SPAGNOLETTO (the Little Spaniard), b. near Valencia, 1588; d. at Naples, about 1656. A pupil of Francisco Ribalta, in Valencia; afterwards a student of the works of Raphael and Annibale Carracci; and eventually a follower of Caravaggio. (Neapolitan School.) 369, 803.

RICCI, SEBASTIAN, b. 1659; d. 1734, at Venice. 282 *b*. (Venetian School.)

RICCIARELLI, DANIELE, painter and sculptor, called DA VOLTERRA, from his birth-place, b. 1509; d. at Rome, 1566. Scholar of G. A. Razzi, afterwards of Badassare Peruzzi, and subsequently of Perino del Vaga. He also painted under the direction, and from the designs, of Michel Angelo, who is said to have assisted him in his great work, the Descent from the Cross, in the Trinita de Monte at Rome. According to Vasari, his talent was more the result of continued application than of natural ability. (Tuscan School.) 179, 201.

RICCIO, DOMENICO, called BRUSASORCI, b. at Verona, 1494; d. 1567. Scholar of Giolfino, and student of the works of Giorgione and Titian. 190.

RILEY, JOHN, b. at London, 1646; d. 1691. Instructed by Isaac Fuller and Gerard Youst. Had the misfortune to be the contemporary of Sir Godfrey Kneller and Sir Peter Lely. Painted the portraits of Charles II., James II., and William and Mary; the last appointed him their painter.

ROBUSTI, JACOPO, called TINTORETTO, b. at Venice, 1512; d. at same place, 1594. He entered the School of Titian, and was expelled his studio. He was a great admirer of Michel Angelo in design, and was gifted with remarkable rapidity of execution. The number of his works is immense. (Venetian School.) 274, 283, 296, 298, 300, 302, 307, 312, 313, 314.

ROELAS, JUAN DE LAS, b. 1560; d. at Olivares, 1625. Is supposed to have studied in Italy. His finest pictures were executed for the churches of Seville. (Spanish School.) 529, 530.

ROMAN ART (ANCIENT). 16.

ROMANO, GIULIO, GIULIO PIPPI DE GIANNUZZI, painter and architect, b. at Rome, 1492; d. at Mantua, 1546. He became early the pupil of Raphael, who employed him in the Vatican, and whose works there he, conjointly with Gianfrancesco Penni, finished at Raphael's death. Employed by the Duke of Mantua to rebuild and decorate the Palazzo de Te. (Roman School.) 176, 185, 200, 237.

ROOS, PHILIP, called ROSA DA TIVOLI, b. at Frankfort, 1655; d. at Rome, 1705. Son and scholar of John Henry Roos. He was sent to Italy by the Landgrave of Hesse Cassel. He established himself at Tivoli, whence his name. Falling into habits of dissipation he died in misery. 781.

ROSA DA TIVOLI, see ROOS.

ROSA, SALVATOR, painter, engraver, poet, and musician, b. near Naples, 1615; d. at Rome, 1673. Scholar of Ribera. In 1635 he was engaged by the Cardinal Brancacci on some paintings in the Chiesa della Morte, at Viterbo. In 1647 he was implicated in the insurrection of Masaniello, at Naples, on whose defeat he took refuge in Rome. At the request of the Grand Duke of Tuscany he went to Florence, where he remained nine years; he then returned to Rome, where he remained till his death. He made many enemies by his satires, though they were not published till 1719, nearly fifty years after his death. (Neapolitan School.) 723, 744, 750, 757, 765, 770, 772, 775 to 777, 805, 926. 25 M. H.

ROSELLI, COSIMO, b. at Florence, 1439 ; living in 1506. Called by Sixtus IV. to Rome, he executed three paintings in the Chapel of the Vatican. He died in poverty, having wasted as an alchemist that which he had gained as an artist. (Tuscan School.) 68, 93.

ROTTENHAMER, JOHN, b. at Munich, 1564 ; d. at Augsburg, 1604. Visited Venice, where he studied the works of Tintoretto, whom he sometimes imitated. 528, 554 to 557.

RUBENS, SIR PETER PAUL, b. at Cologne, 1577 ; d. at Antwerp, 1640. Scholar of Adam van Oort and Otto van Veen. Went to Italy in 1600. Sent on a diplomatic mission to Philip III. of Spain by the Duke of Mantua. Returned to Antwerp on the death of his mother, in 1608 ; employed there by the Archduke Albert. Invited to Paris by Marie de Medicis, in 1620, for whose palace of the Luxembourg he painted twenty-one pictures illustrative of the most important events of her life. Sent as Ambassador to England by Philip IV. ; knighted by Charles I. 534, 536 to 542, 544, 546 to 551, 553, 558 to 563, 566 to 569, 574 to 579. M. H. 21, 22.

RUYSDAEL, SOLOMON, d. 1670. The elder brother of Jacob Ruysdael by about 20 years. He imitated the style of his brother and Van Goyen. 1008.

RUYSDAEL, JACOB, b. at Haarlem about 1630 ; d. 1681. The friend and supposed to be the scholar of Berchem and Everdingen. 699, 702, 706, 708, 711, 756, 766, 771, 847, 954, 957, 958, 970, 973. 41. M. H.

RUSSIAN ART (MODERN). 11*a*, 22, 31*a*.

SABBATINI, ANDREA, called ANDREA DA SALERNO, b. at Salerno, 1480 ; d. at Naples, about 1545. A scholar and assistant of Raphael. (Neapolitan School.) 205.

SACCHI, ANDREA, b. near Rome, 1598 ; d at Rome, 1661. Scholar of Francesco Albani, and student of the works of Raphael. (Roman School.) 915.

SACHTLEVEN, CORNELIUS, painter and engraver, b. at Rotterdam, 1606 ; still living, 1661. A painter of interiors after the style of David Teniers. 768,

SALERNO, see SABBATINI.

SALVATOR, see ROSA.

SALVI, called, from his birth-place, SASSOFERRATO, b. 1605 ; d. at Rome, 1685. Supposed to have studied under Domenichino. (Roman School.) 357, 371, 802.

SANO, see PIETRO.

SANTA-CROCE, GIROLAMO RIZZO DA, painted from 1520 to 1548. Scholar of Giovanni Bellini, and influenced in his latter works by Giorgione and Titian. (Venetian School.) 82, 145.

SARTO, ANDREA DEL, b. at Florence, 1488 ; d. in same city, 1530. His real name was VANNUCCHI, but was called DEL SARTO from the trade of his father, who was a tailor. An imitator of Michel Angelo in design. Invited to France in 1518, by Francis I. ; but having squandered away some money with which he was intrusted at Florence, in 1519, he did not venture to return. He died of the plague. (Tuscan School.) 162, 163, 164, 174, 206, 212, 231.

SASSOFERRATO, see SALVI.

SAVERY, ROELANT, b. at Courtray, 1576 ; d. at Utrecht, 1639. Scholar of his father, James Savery. Visited France in the reign of Henry IV., for whom he painted several landscapes. Soon after his return to the Netherlands, he was invited to Prague by Rodolphus II., in whose service he passed a great part of his life. 570, 571.

SCARSELLA, IPPOLITO, called IL SCARSELLINO, to distinguish him from his father, b. at Ferrara, 1551 ; d. 1621. Scholar first of his father, then of Giacomo Bassano, and afterwards student of the works of Paul Veronese and others. (School of Ferrara.) 904.

SCARSELLINO, see SCARSELLA.

SCHAFFNER, MARTIN, flourished in Ulm from 1502 to 1539. A painter of historical subjects and portraits. (School of Ulm and Colmar.) 427.

SCHALKEN, GODFRIED, b. at Dort, 1643 ; d. at La Haye, 1706. Son of the rector of the college of Dort, who intended him for literary pursuits, but finding his disposition for painting, placed him with Solomon van Hoogstraten ; he afterwards became a scholar of Gerard Dow. 1052.

SCHELLINCKS, WILLIAM, b. at Amsterdam, 1632 ; d. 1678. Is supposed to have been a scholar of J. Lingelbach. Visited England in the reign of Charles II. 1017.

SCHEUFFELEIN, HANS, d. at Nordlingen about 1540. Follower of Albert Dürer. 446, 464.

SCHIAVONE, ANDREA, b. 1522 ; d. 1582. Began as assistant to a house painter, and afterwards a student of Titian, who much respected him. He painted a picture of the Visitation of the Virgin in competition with Tintoretto. Though he could scarcely live by his works, they have since become very valuable. (Venetian School.) 258, 275.

SCHIDONE, or SCHEDONE, BARTOLOMMEO, b. at Modena, about 1580; d. 1615. A student of the works of Correggio, whose style he followed. Was principal painter to Duke Ranuccio of Parma. Is said to have died at the age of thirty-six, from vexation, at having lost a considerable sum at play. (Lombard School.)

SCHONGAUER, MARTIN, d. 1488. Scholar of Roger van der Weyden the Elder. (School of Ulm and Colmar.) 421, 437.

SCHUPPEN, PETER VAN, the Younger, b. at Paris, 1669 ; d. 1751. Invited to Vienna, where he was appointed painter to the Emperor and director of the academy. 964.

SCHWANN, HEINRICH, painting by. 490.

SEBASTIANO DEL PIOMBO, see PIOMBO.

SEMOLEI, see FRANCO.

SESTO, CESARE DA, b. near Milan ; d. about 1524. Scholar of Leonardo da Vinci, and a friend of Raphael. (School of Milan.)

SIENA, UGOLINO DA, d. at an advanced age, at Siena, 1339. (School of Siena.) 25, 25*a*, 25*b*, 25*c*, 25*d*, 25*e*, 25*f*, 27.

SIENA, MATTEO DI GIOVANNI DA, painted from 1462 to 1491. He was very careful in the disposing of the drapery, and the indication of the muscles and veins of his figures. His favourite subject was the Massacre of the Innocents, which he introduced in a portion of the marble pavement in the Cathedral at Siena. (School of Siena.) 95.

SIGNORELLI, LUCA, b. at Cortona in 1440 ; still living, 1524. His greatest work, the Last Judgment, in the Cathedral at Orvieto, is said to have been so much admired by Michel Angelo Buonarrotti, as to have been imitated by him in his own great work in the Sistine Chapel. (Tuscan School.)

SILVESTRO, DON, a Camaldolese monk of the convent of Santa Maria degli Angeli, Florence, living in 1410. A *miniatore*, a red-letter writer, or illuminator of missals. (Tuscan School.) 41, 44.

SIMO, JUAN BAUTISTA DA SIMO. 810.

SNYDERS, or SNEYDERS, FRANZ, b. at Antwerp, 1579 ; d. 1657. Scholar of Henrik van Balen. Friend of Rubens, in conjunction with whom he painted several pictures. Employed by Philip III. of Spain, and the Archduke Albert. 535, 545, 548, 564, 565, 572, 573.

SOLARIO, ANDREA, called DEL GOBBO, b. 1458 ; still living, 1509. A follower, and probably scholar, of Leonardo da Vinci. Engaged from 1507 to 1509 by Charles D'Amboise, to paint his chateau at Gaillon, in Normandy. (Lombard School.) 239, 243, 891.

SOLARIO, ANTONIO, called Lo ZINGARO, his father being a travelling smith, b. about 1382 ; d. at Naples, 1455. He appears, like Quentin Matsys, to have been originally a smith, but falling in love with the daughter of Colantonio del Fiore, an artist, he became a painter in order to win her. He was a scholar of Lippo Dalmasis, and studied the works of different artists at Venice, Ferrara, Florence, and Rome.

SOMER, PAUL VAN, b. 1576 ; d. 1621. After residing some time in Paris he came to England, and settled in London.

SPAGNA : GIOVANNI DI PIETRO, called Lo SPAGNA, painted, 1507 ; still living, 1530. Scholar of Pietro Perugino. Influenced by Raphael. (Umbrian School.) 106, 126, 129.

SPAGNOLETTO, see RIBERA.

SPERANZA, GIOVANNI DI, painted about 1500. Follower and supposed to be a scholar of Mantegna. (Paduan School.) 207.

SPINELLO ARETINO, b. at Arezzo, about 1318 ; still living, 1408. He painted the Fall of the Rebel Angels, in Santa Maria degli Angeli, at Arezzo, lately destroyed. His death is said to have been caused by the appearance to him in a dream of the devil asking why he had painted him so ugly. (Tuscan School.) 31, 39.

STEEN, JAN, b. at Leyden, 1636 ; d. at Delft, 1689. Scholar of Nicholas Kunfter, a painter of historical subjects at Utrecht, and afterwards of Van Goyen, a landscape painter. He was established in a brewery, but, becoming bankrupt, was assisted to open a tavern ; is said to have been addicted to great excesses, which often plunged him into poverty and distress. He relieved himself from them by the exercise of his art. 932 to 936, 940, 1049, 1051, 1053.

STEPHEN, see LOTHENAER.

STORCH, ABRAHAM, b. at Amsterdam, about 1650 ; still living, 1689. A painter of marine subjects.

STRETES, GUILLIM, painter to King Edward VI., 1551. 509.

SUNDER, LUCAS, called CRANACH, from his birthplace, b. 1472 ; d. at Weimar, 1553. Painter and engraver. He was at the age of 23 attached as painter to the court of the electoral house of Saxony. In 1498 he followed Prince Frederick the Wise to Palestine. On his return in 1508 he received a patent of nobility. He was one of the first to adopt the doctrine of Luther, his friend, and suffered five years' imprisonment with Frederick the Magnanimous, his protector. After residing forty-six years, where he was burgomaster for forty-four years, he settled at Weimar, where he died. Contemporary of Albert Dürer. His mark was generally a winged dragon. His woodcuts are especially celebrated.

SUSTER, LAMBERT. Said to have been a pupil of Titian and Christopher Schwartz. Died at Munich in 1600. 262.

SWANEVELD, HERMAN, b. at Woerden, 1620 ; d. at Rome, 1690. Scholar of Gerard Dow, and afterwards of Claude Lorraine. 888.

SWART, JAN, of Gröningen, called VREDEMAN, flourished before and after 1520. Pupil of Schoorel. Nagler, vol. xviii., p. 54. 423.

TADDEO, see BARTOLO.

TENIERS, DAVID, the Younger, b. at Antwerp, 1610; d. 1694. Scholar of his father, then of Adrian Brauwer, and lastly of Rubens. The Archduke Leopold was his first protector; he named him painter to the court, and director of his picture gallery. The King of Spain thought so much of Teniers' paintings, that he constructed a gallery for their reception. He built a château at a village near Antwerp and Mechlin, which became the resort of the distinguished men of Belgium. 531 to 533, 983, 1018, 1021, 1022, 1028 to 1031, 1054, 1055.

TERBURG, GERARD, b. at Zwoll, in the province of Over Yssell, 1608; d. at Devinter, in Holland, 1681. Travelled when young through Germany and Italy. Was at Munster in 1648, at the meeting of the Congress there, several of the members of which he painted. Visited Madrid, where he was employed by Philip IV. 524, 1049.

THEOTOCUPOLI, DOMENICO, called EL GRECO, painter, sculptor, and architect, born, according to Palomino, in 1548; d. at Toledo, 1625. He began his picture of "Parting of our Lord's Raiment," in the Cathedral of Toledo, in 1577. Was of a very eccentric character, and sometimes painted very indifferently, owing, it is said, to his trying to avoid a resemblance to Titian. 234, 518.

THORNHILL, SIR JAMES, b. at Melcombe Regis, 1676; d. 1734. Knighted by George I., and was elected to represent his native town in Parliament. Father-in-law of Hogarth. His chief works were the dome of St. Paul's, the Great Hall at Greenwich Hospital, an apartment at Hampton Court, the Hall at Blenheim, &c.

TIARINI, ALESSANDRO, b. at Bologna, 1577; d. in same place, 1668. Scholar of Prospero Fontana, and friend of Lodovico Carracci. (School of Bologna.) 324.

TIBALDI, PELLEGRINO, painter and architect, b. at Bologna, 1527; d. at Milan, 1600. Son of a bricklayer or mason. Scholar of Bagnacavallo. Went to Rome in 1547. There he studied the works of Michel Angelo. He was much employed by Cardinal Poggi in the Palazzo del' Instituto at Bologna, and upon other works. Invited to Spain by Philip II., in 1586, and employed by him in the Escurial. (School of Bologna.)

TILBURG, EGIDIUS VAN, the Younger, b. at Brussels, 1625; painted, 1658. Scholar of the younger Teniers. 1024, 1067.

TINTORETTO, see ROBUSTI.

TISIO, GAROFALO BENVENUTO, see GAROFALO.

TITIAN, VECELLIO, b. at Cadore, 1477; d. 1576. Scholar of Giovanni Bellini. Contemporary with Giorgione, whose pictures in the ducal palace he finished at his death, in 1511. Invited to Bologna, in 1530, by the Emperor Charles V., at whose desire, it is said by some, he visited Spain. Invited to Bologna, in 1543, by Pope Paul III. He visited Rome, in 1545, when he made the acquaintance of Michel Angelo, and is said to have refused the office held by Sebastian del Piombo at that artist's death, in 1547. Died of the plague in Venice, at the advanced age of 99. 247, 250, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 271, 272, 277, 278, 279, 281, 289, 292, 301, 303.

TREVISANI, FRANCESCO, b. 1656; d. 1746. Son of an architect, by whom he was first instructed. Remarkable for his versatility in styles, and great power as a copyist. He is said to have painted a pendant to a Guido. (Roman School.) 788.

TITIAN, School of. 297.

TIVOLI, ROSA, DA, see ROOS.

TURCHI, see ORBETTO.

UBERTINI FRANCESCO, flourished from 1530 till 1557. Executed in the latter part of his life, while in the service of the Grand Duke Cosimo, several Cartoons for tapestry. Imitator of Andrea del Sarto. (Tuscan School.) 151.

UGOLINO DA SIENA, see SIENA, UGOLINO, DA.

UTRECHT, ADRIAN VAN, b. at Antwerp, 1599; d. 1651. A painter of fowls, game, and still life. Went to Spain, where he was much employed by Philip IV. The fruit in the picture of Pythagoras and his Disciples, by Rubens, now in the royal collection, is painted by him and not by Snyders, as has been supposed. 920.

VACCARO, ANDREA, b. at Naples, 1598; d. 1670. His early works are influenced by Caravaggio, but, following the advice of Stanzione, he afterwards took Guido as a model. He was considered the first painter of his time at Naples, until the arrival of Luca Giordano. (Neapolitan School.) 359.

VAGA, PERINO DEL, family name BUONACCORSI, b. at Florence, 1500; d. at Rome, 1547. Scholar of Ridolfo Ghirlandajo, and afterwards of Raphael. (Roman School.) 188, 199

VALENTIN, MOÏSE, b. at Coulommiers, in Brie, 1600 ; d. 1632. Scholar of Simon Vouet. Went to Rome when young, and remained there until his death. Influenced by Caravaggio. (French School.)

VAN AELST, or AALST, see AELST.

VAN DER HELST, see HELST.

VAN DER NEER, see NEER.

VAN DER WERFF, see WERFF.

VAN DER VELDE, see VELDE.

VAN DYCK, see DYCK.

VAN EYCK, see EYCK.

VAN OS, see OS.

VANNI, FRANCESCO, b. at Siena, 1565; d. 1609. Scholar of his father, and Archangelo Salimbeni, at Siena, and of Giovanni de Vecchi, at Rome. Studied the works of Correggio and Parmigianino, at Parma. Invited to Rome by Clement VIII. He painted so much like Barocci, that their works are frequently mistaken. (School of Siena.)

VARGAS, LUIS DE, b. at Seville, 1502 ; d. 1568. Visited Italy, and remained there some years. Most of his works were painted in fresco, and little of them now remains. He was of a very religious disposition. (Spanish School.) 240.

VASARI, GIORGIO, painter, architect, and historian, b. at Arezzo, 1512 ; d. at Florence, 1574. Studied under Michel Angelo and Andrea del Sarto. Chiefly known as the biographer of Italian artists. (Tuscan School.) 172, 195, 227.

VELASCO, ANTONIO PALOMINO, b. at Bujalance, 1653 ; d. 1725. Of good family, and destined for the Church. Scholar of Juan de Valdes, and was appointed painter to Charles II. He wrote a history of the Spanish painters, entitled "Muses Pictorico," and published it in 1724. (Spanish School.)

VELASQUEZ DE SILVA, DON DIEGO, b. at Seville, 1599; d. 1660. Scholar of Francisco Herrera the Elder, afterwards of Francisco Pacheco. Introduced to Philip IV. by Conde de Olivarez, in 1622. Went to Italy, 1629. Returned to Madrid after an absence of a year and a half. Sent to Italy in 1648 by Philip on an embassy to Pope Innocent X., and at the same time commissioned to purchase works of art. He was a friend of Rubens. (Spanish School.) 727, 728, 782, 783, 785 to 787, 789, 795, 804, M. H. 10, 11, 12, 13.

VELDE, ADRIAN VAN DER, painter and engraver, b. at Amsterdam, 1693; d. 1672. Scholar of Wynants, and fellow-student of Wouwerman. He was very assiduous in his study of nature. He often painted figures and animals in the landscapes of Wynants, Van der Heyden, Moucheron, Hobbema, &c. 769, 773, 1003. M. H. 31.

VELDE, WILLIAM VAN DER, the Elder, b. at Leyden, 1610 ; d. at London, 1693. Is said to have passed the early part of his life in the sea service. The States-General of Holland placed a vessel at his disposal, by which he could witness particular engagements, and secure a most graphic record of every detail. Invited to England in 1674, by Charles II. His son, called WILLIAM VAN DER VELDE, the Younger, b. at Amsterdam, 1633 ; died at Greenwich, 1707. Son and scholar of William van der Velde the Elder. Came to London at the invitation of Charles II. ; he was also employed by James II. 669, 705, 724, 754, 755, 812, 967, 984, 1032. M. H. 30.

VENUSTI, MARCELLO, b. at Mantua, about 1515 ; d. 1576. Scholar of Perino del Vaga, and of Michel Angelo, from whose designs and compositions he executed several works. He preferred small to large pictures. (Tuscan School.) 186, 187, 224.

VERONESE, PAOLO, see CAGLIARI.

VERROCCHIO, ANDREA, painter and sculptor, b. at Florence, 1432 ; d. 1488. Scholar of Donatello, and master of Leonardo da Vinci. One of the first to take plaster casts from human bodies for the purposes of Art. (Tuscan School.) 57.

VINCI, LEONARDO DA, painter, sculptor, architect, engineer, author of works on painting, anatomy, mathematics, physic, &c., b. at the Castel da Vinci, near Florence, 1452 ; d. in France, 1519. Scholar of Andrea Verrocchio. Michel Angelo Buonarrotti painted in competition with him in the same hall at Florence. Some of his sketch books are in the possession of her Majesty. He always wrote with his left hand, from right to left. Employed by the Duke of Milan to conduct the waters of the Adda to that place, a distance of nearly 200 miles. Invited to France, where he died, by Francis I., but was prevented from executing anything there by illness. His greatest work is the Last Supper, painted in oil, on the wall of the refectory of S. M. delle Grazie, and now nearly effaced. 104, 135 143, 144, 183.

VITE, TIMOTEO DELLA, b. at Urbino, 1469 ; d. 1523. Originally a jeweller, and scholar of Francia. Painted first about 1503, afterwards an assistant of Raphael. (Umbrian School.)

VIVARINI, ANTONIO, called DA MURANO, painted, 1444—1451. He occasionally painted in conjunction with his brother Bartolommeo, and Giovanni Alamanno, at Venice, where some altar-pieces, their joint productions, still exist. 125.

VLIEGER, SIMON DE, painter and engraver, painted at Amsterdam, 1640. He was employed by Marie de Medicis, when at Amsterdam, in 1638, to design the fêtes that then took place on the river Y.

VOIS, ARY DE, b. at Leyden, 1641 ; d. 1698. The son of an organist, who intended him for the profession of music. A follower of the style of Gerard Dow.

VOLTERRA, see RICCIARELLI.

WALKER, ROBERT, painted 1650. An English portrait-painter, contemporary with Van Dyck. Remarkable for being the principal painter employed by Oliver Cromwell.

WATERLOO, ANTONY, painter and engraver, b. at Utrecht, about 1618 ; d. 1662. A painter of landscapes, and particularly distinguished for his engravings.

WATTEAU, ANTOINE, b. at Valenciennes, 1684 ; d. 1721. Went to Paris when young where he assisted in the decorations of the Opera House, and afterwards became the pupil of an artist of the name of Gillot. He visited England in the reign of George I. (French School.) 993.

WEENIX, JAN, b. at Amsterdam, 1644; d. 1719. Son and scholar of Jan Baptist Weenix. Invited by John William, the Elector Palatine, to his court.

WERFF, ADRIAN VAN DER, painter and architect, b. near Rotterdam, 1659 ; d. 1722. Scholar of Cornil Picolett and Eglon van der Neer. Much employed by the Elector Palatine, who knighted him.

WEYDEN, ROGIER VAN DER, b. at Brussels, about 1401 ; d. 1464. Sent early to the school of Hubert and John van Eyck, at Bruges, where he remained until the death of John. Was appointed salaried painter to the city of Brussels. Visited Italy in 1450. The master of Memling. 378, 388, 409, 412, 415, 424.

WEYDEN, VAN DER, the younger, was dean of the confraternity of St. Luke in 1514 and 1530 ; he painted as late as 1535. 387, 389, 407, 414.

WIT, or WITTE, EMANUEL DE, b. at Alkmaer, 1607 ; d. at Haarlem, 1692. Scholar of Evert van Aelst. He commenced as a portrait-painter, but not meeting with sufficient encouragement, he studied perspective and architecture, in which he became eminent. Of a morose and depreciating disposition. He died in poverty.

WOHLGEMUTH, MICHAEL, painter and wood carver, b. at Nuremberg, 1434 ; d. 1519. Master of Albert Dürer. (Nuremburg School.) 405, 406, 417, 418.

WOUWERMAN, PHILIP, painter and engraver, b. at Haarlem, 1620 ; d. 1668. Scholar of John Wynants, in many of whose landscapes he painted the figures and animals. 742, 912, 938, 980, 981, 985, 986, 994.

WYCK, JOHN, painter and engraver, b. at Haarlem, about 1640 ; d. at Mortlake, 1702. Son and scholar of Thomas Wyck, whom he accompanied to England. Chiefly distinguished as a painter of battles and sieges, in which he appears to have imitated the style of Philip Wouwerman.

WYCK, THOMAS, painter and engraver, b. at Haarlem, 1616 ; d. 1686. Is supposed to have visited Italy, as his pictures frequently represented ports in the Mediterranean. He came to England about the time of the Restoration.

WYNANTS, JAN, b. at Haarlem about 1600 ; died 1677. Master of P. Wouwerman and Adrian van der Velde, who sometimes painted the figures in his landscapes, in which he was also assisted by J. Lingelbach.

ZAMPIERI, DOMENICO, called DOMENICHINO, painter and architect, b. at Bologna, 1581 ; d. at Naples, 1641. First entered the academy of Denis Calvart, and afterwards that of the Carracci. Appointed papal architect by Gregory V. in 1621. His most celebrated work is the Communion of St. Jerome, now in the Vatican. His death is supposed to have been caused by persecution from the artists of Naples, where he was engaged to paint the Chapel of St, Januarius in the Cathedral. (School of Bologna.) 248, 321, 334, 337, 341, 352, 360.

ZUCCHERO, FEDERIGO, b. 1543 ; d. at Ancona, 1609. Continued the frescoes in the cupola of the Cathedral at Florence, commenced by Vasari ; he there painted more than three hundred figures forty feet high. He visited England in 1574, and Spain in 1586. He wrote a work called "L'Idea de' Pittori, Scultori, e Architeti," printed at Turin, 1607. (Roman School.) 226.

ZURBARAN, FRANCISCO, b. at Fuente de Cantos, in Estremadura, 1598 ; d. at Madrid, 1662. Scholar of Roelas. Velasquez caused him to be summoned to Madrid. Made painter to the king by Philip IV. (Spanish School.) 778, 790, 796, 808.

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